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Milton Weil

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A STATEMENT



THE success of a newspaper lies in its editorial policies—its policies are naturally dictated by its owners.

For this reason I wish to make clear that there will be no change in ownership or editorial policies of this paper. As I have taken over the stockholdings of Mr. Freund and as we have always been the sole owners of this publication, it thereby insures the continuance of those policies which have made MUSICAL AMERICA the progressive and constructive force of music in America.

There has never been any change in these policies, as laid down from the very first issue of the paper twenty years ago.

I reiterate them herewith:

Development of music in America, the best from all over the world to create this condition—the paper to be always independent—to be always constructive in thought, never destructive—the news first and always—with magazine features and the human interest side of music—progress and new thought to meet new conditions.

The personnel of the staff remains the same as heretofore.

Yours faithfully,

Milton Weil

Aeolian Hall to Remain Music Center Despite Purchase by Commercial Firm

Piano Corporation Retains Five Year Lease Option on Famous Building and Will Continue Management for Period of Years—Available Halls for Coming Season Include Two Small Auditoriums

ONE of New York's chief music centers passed into the hands of interests outside the profession when the Aeolian Building was sold to the Schulte Retail Stores Corporation, which operates a country-wide chain of tobacco stores, on July 31. The sale was made by the Aeolian Company for a sum estimated to be close to \$6,000,000, the assessed valuation of the seventeen-story building on West Forty-second Street, facing Bryant Park. The Aeolian Company announced through H. B. Tremaine, its president, that it would continue to occupy the building and to manage Aeolian Hall, as tenant and lessee from the new owners, until May 1, 1929, and possibly longer.

Though no official announcement has been made on the matter, the company will then, it is expected, move its headquarters to some place farther up town, possibly to the new colony of musical firms in the West Fifty-ninth Street neighborhood. But no site is now under consideration, according to a statement made by a representative of the firm last week, and it is quite possible that the Aeolian Company may make negotiation for a new lease when the five-year option expires.

No immediate change is contemplated in the methods of management or the present rental plan of the offices on the upper floors, but the Aeolian Company is empowered under a cancellation clause to devote the building to other uses in case the development of New York's business should make Forty-second street a financial and banking center instead of a trading street. The present plan of renting the building will be followed for at least three more years, one of the company's members said last week, and possibly for the entire five years' term of the present lease or longer.

The passing of Aeolian Hall to non-musical ownership marks an interesting stage in the history of a home of music that has seen many brilliant events. Although the hall is only twelve years old, it has been the scene of triumphs by the world's most distinguished artists and has been used daily through the winter months for recitals and orchestral and other concerts.

Occupies Historic Site

It occupies the site of the former Latting Tower, which in the years preceding the Civil War was one of the "wonders" of New York. Later the noted West Presbyterian Church, where Dr. Paxton occupied the pulpit and famous church singers of the day were soloists, was erected on the site. It was purchased by the Aeolian Company in 1911 and the church razed to make room for the present office building, designed by Warren & Wetmore.

The specifications called for a concert hall seating at least 1100 persons (the large auditorium as constructed holds 1304), in addition to the large public display room and the executive offices of the Aeolian Company, including music roll and phonograph demonstration rooms and recording departments. The offices on the upper floors were rented to business firms and are the headquarters of many of the concert booking managers. Concert managements which occupy suites in Aeolian Hall now include the following: Antonia Bagarozy, Harry and Arthur Culbertson, Jules Daiber, George Engles, Fortune Gallo, Haensel and Jones, Evelyn Hopper, S. Hurok, Inc., Daniel Mayer, Metropolitan Musical Bureau, Antonio Sawyer, Inc., and the Supreme Concert Management.

Aeolian Hall was opened in September,

1912, with a concert by the New York Symphony under Walter Damrosch and with Maggie Teyte, soprano, as soloist. The symphony has given a number of its regular series here, and the Beethoven Association has also given its public series here. Famous recitalists includes a legion of names, among them being those of Paderewski, Hofmann, Bauer, Gabrilowitsch, Heifetz, Casals, Schumann Heink, Matzenauer, Hempel, Kreisler, Farrar, Bonci, Grainger, Schelling and Friedman.

The Aeolian Company has occupied several sites in the forty years of its activity in New York. It first had a

store in Broadway near Union Square, and the company at that time was headed by the father of the president, Mr. Tremaine. The next site was on Twenty-third, and then, as the musical center moved steadily uptown, the headquarters were moved to Fifth Avenue near Thirty-fourth Street. The present site is the latest of the series.

The officers of the Aeolian Company, which is capitalized at \$3,500,000, are: H. B. Tremaine, president; E. S. Votey, vice-president; H. B. Schaad, secretary; E. C. Thompson, assistant secretary; F. W. Hessian, treasurer, and A. McDonnell, assistant treasurer.

Halls Available for Coming Season

The continuance of Aeolian Hall for several seasons at least is a piece of welcome news for the musical artist. The dearth of halls has been keenly felt at various times in the past in New York, where the average number of major concerts given weekly in recent years has been about forty.

No large additional halls will be opened in the coming season, although the small auditorium in the new building of Steinway and Sons on West Fifty-ninth Street

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"Gioconda" Chosen for Opening Night of Chicago Civic Opera's New Season

CHICAGO, Aug. 2.—The Chicago Civic Opera Company will open its season Nov. 5 under the musical direction of Giorgio Polacco, with a revival of Ponchielli's "Gioconda," the probable cast including Rosa Raisa, Kathryn Meisle and Giacomo Rimini, as well as Augusta Lenska, an addition to the company, and either Antonio Cortis, Spanish tenor, another new member, or Fernand Ansseau.

Bizet's "The Pearl Fishers," as announced in MUSICAL AMERICA on March 22, will be added to the répertoire, with Graziella Pareto and Charles Hackett in the leading rôles. Auber's "Fra Diavolo," also new to the Chicago company's répertoire, will be sung by Tito Schipa, Edith Mason and others. Henry Hadley's "Bianca," in English, will be given its first local performance.

Among the revivals now scheduled for the new season are Montemezzi's "The Love of Three Kings," in which Mary Garden will presumably sing, though both Claudia Muzio and Edith Mason have impersonated *Fiora*, and the rôle would not be unsuitable for Raisa. Miss Garden will also be heard in revivals of "Werther," with Mr. Ansseau, and of Debussy's "Pelléas et Mélisande," in which it is supposed Georges Baklanoff will sing. Mme. Raisa, Cyrena Van Gordon, Mr. Cortis and Carlo Galeffi are probable principals for a revival of Verdi's "The Masked Ball." Meyerbeer's "Prophet" will be sung by Charles Marshall and Louise Homer. For the restoration of Wagner's "Tannhäuser," Miss Van Gordon and Joseph Schwarz have been named to resume their former

rôles. Offenbach's "Tales of Hoffmann" is to be revived with Florence Macbeth, Mme. Mason, Mr. Ansseau or Alfred Piccaver, and Mr. Schwarz. "Bohème," "Tosca" and "Madama Butterfly" are also to be restored after a year's absence.

The regular répertoire includes "Aïda," "Barber of Seville," "The Jewess," "Lucia," "Mefistofele," "Otello," "Cavalleria Rusticana," "Pagliacci," "Martha," "Rigoletto," "Traviata," "Trovatore," "Boris Godounoff," "Carmen," "Faust," "Jongleur de Notre Dame," "Louise," "Romeo and Juliet," "Samson et Dalila," "Thaïs," "Lakmé" and "Monna Vanna."

Besides Miss Lenska and Mr. Cortis, the new members of the company are listed as Toti dal Monte, Elvira Hidalgo, Elsa Gentner-Fischer and Helen Freund, sopranos; Gladys Swarthout, mezzo-soprano; Ivan Dneproff, tenor; Ciro de Ritis and Douglas Stansbury, baritones, and Roberto Moranzoni, conductor.

Besides those already mentioned the regular roster lists Leila Barr, Alice D'Hermanoy, Elizabeth Kerr and Mary McCormick, sopranos; Anna Correnti, Maria Claessens and Tamara Steckewicz, contraltos; Forrest Lamont, José Mojica, Lodovico Oliviero and Harry Steier, tenors; William Beck, Désiré Defrère, Cesare Formichi and Gildo Morelato, baritones; Feodor Chaliapin, Edouard Cotreuil, Alexander Kipnis, Virgilio Lazzari and Vittorio Trevisan, basses, and Giorgio Polacco and Pietro Cimini, conductors.

The technical department, under Harry Beatty, has added entire new sets for "Werther," "Fra Diavolo" and "The Pearl Fishers." Five of the seven scenes for "The Prophet" are new, and there are three new ones for "Gioconda," as well as some new stock scenes.

Edwin Grasse and Mother Will Recover From Auto Injuries

ATLANTIC CITY, N. J., Aug. 4.—Edwin Grasse, blind violinist, organist and composer, and his mother, Mrs. Mary Grasse of New York, will recover from injuries received when they were struck by an automobile, as reported in MUSICAL AMERICA last week. Doctors said their injuries were not as serious as had been feared. Mr. Grasse came to Atlantic City to give a recital at the convention of the National Association of Organists.

New York Church to Have "Most Wonderful" Bells in World

WASHINGTON, Aug. 6.—According to reports received here an order has been placed with Croydon, England, bell founders for a complete set of fifty-three chime bells for the Park Avenue Baptist Church, New York. The bells, the largest of which weighs nine tons, are said to be "wonderful and marvellous"

by Josef Denyn, the Belgian priest-bell ringer, who visited the Croydon foundry to inspect them in process of casting. The director of the Croydon foundry pronounces the set of bells to be the most wonderful collection of chimes in the world. "Only a few years ago," he said, "we discovered how to make bells in tune to themselves and in tune to each other, and this perfection of tone has made beautiful what was at times distressingly ugly. These bells will probably be the most perfectly attuned in the world."

A. T. MARKS.

Lehar Coming to Produce New Operetta

Franz Lehar, composer of "The Merry Widow," "Gypsy Love" and a dozen other Viennese operettas, is reported to be contemplating a visit to America next season to superintend the production in New York of his latest work, "Clo-Clo." The operetta, which will probably emerge under a different title, will star Hope Hampton, the film actress, and will be produced by Wilmer and Vincent.

BERKELEY ATTENDS CLASSIC FESTIVALS

Shakespearean and Greek Performances Given in Out-Door Theater

By A. F. See

BERKELEY, CAL., Aug. 2.—The summer season in the Bay cities has been notable for festivals in which music and drama have been combined with beautiful effect. Authorities of the University and Sam Hume, director of the outdoor Greek Theater, have brought these about.

Early in July came a revival in the Greek Theater of Shakespeare's "Twelfth Night," with music especially composed by E. G. Strickland of the University's music department. Irving Pichel was producing director, and Orley See had charge of the music. The play's success was augmented by characteristic musical numbers scored for two violins, viola, cello, clarinet and bassoon.

Of much historical interest was the festival of Hellenic arts, the "Dionysia," given in the Greek Theater on July 19. Vassos Kanellos, Greek dancer, Tanagra Kanellou, a corps de ballet and a symphony orchestra, with Isaac Van Grove of the Chicago Opera conducting, were collaborating forces. Music of ancient Greece, traced back to 500 B. C., with a preponderance of five-four and seven-four rhythms, proved fascinating.

Features of the performances were a reading in Greek, with the chorus moving to the original metre; dancing to the "poem to Phoebus," and a Greek chorus representing artists and workmen at Delphi, in prayer to Apollo. Traditional Grecian melodies were of much interest.

Byzantine Music Played

A "Hymn to the Madonna," Byzantine music of the seventh century, originally sung in Constantinople to celebrate the Byzantine victory over Arabians, was effective as an orchestral number. A drama, richly costumed and enhanced by the theater's suitability to such a spectacle, and a modern peasant festival ended the program.

A message of congratulation was received from the Greek Chargé D'Affaires at Washington. Many of the melodies had never been written, and it was due to Mr. Van Grove that they were orchestrated and given such worthy presentation. The orchestra, largely recruited from the San Francisco Symphony, gave a good account of itself.

The Scandinavian Club, in connection with the Greek Theater, gave a concert of Swedish folk-songs in Wheeler Hall, with Brita Beckman as soloist. She was dressed in national costume, as were also the ushers. Proceeds are to be used in establishing a chair of Scandinavian languages in the University.

At his fourth historical piano recital during the summer session, Sigismund Stojowski, played works by Chopin and Schumann. His facile technic and poetic tendencies were in evidence, and a preceding lecture added to the interest aroused. Wheeler Hall was filled with an enthusiastic audience.

Gilbert Gabriel Now Dramatic Critic

Gilbert Gabriel, formerly music critic on the New York *Sun*, has been appointed dramatic critic of the *Telegram-Mail*, to succeed Robert Gilbert Welsh, who was drowned in Bermuda recently. W. J. Henderson, who went over to the *Sun* when Frank A. Munsey sold the *Herald*, will remain as its music critic. Pitts Sanborn, formerly of the *Globe*, continues as music critic of the *Telegram-Mail*.

Huneker's Son Weds Singer

Erik Huneker, son of the late James Gibbons Huneker, noted music critic and writer, and of his first wife, now Mrs. Barrie Bracken, sculptress, was married to Maida Harries Birmingham in the Church of the Transfiguration, New York, on Aug. 8. Mr. Huneker has been connected with the Metropolitan Opera Company and other musical enterprises and Mrs. Huneker is a singer, having appeared in several musical comedies.

Musical World Honors Richard Strauss at Sixty, as Tone-Poet Turns from Cacophony to the Waltz



RICHARD STRAUSS, HIS HOME AND HIS CREATIONS

1. The Composer as He Appeared on His Recent Sixtieth Birthday Celebration; 2, Final Tableau from Strauss' Ballet "The Legend of Joseph," Showing the Vindication of the Hero Before His Enemies by a Heavenly Apparition; 3, Strauss at the Age of Thirty, During His Residence in Weimar, in the Period When His Early Tone-Poems Were Making His Fame Throughout the World; 4, Musical Theme of the "Dance of the Tea Blossoms" from His Latest Ballet Score, "Whipped Cream"; 5, Costume Design by Ada Negrin for the "Tea-Blossom" Dancers in the Recent Lavishly Staged World-Première of This Work in Vienna; 6, The Villa Strauss at Garmisch in the Bavarian Mountains, Where the Composer Is Spending This Summer in Composition; 7, A Study of Strauss Conducting at the Vienna State Opera, in His Official Capacity of General Music Director

HE honors of maturity have crowned the creative work of many modern musical figures and, whatever the early disappointments, the world has at last blazed a path to the favored one's door. In an age that seems on the surface more materialistic than the past, the sowing of genius has brought a rich crop of gold to many a creative spirit—when recognition has not been delayed until the very burial place of the composer is forgotten.

To the ranks of the fortunate few undoubtedly belongs the veteran Richard Strauss—whose sixtieth birthday anniversary is being celebrated this year with ostentatious rivalry by the principal cities of Central Europe. This musician never knew the pang of inappreciation! A thoroughly schooled kapellmeister in his teens, an orchestral genius at twenty-five, a musical dramatist that had power to set the world agog at forty, at sixty a classic—Strauss marks the last of the Romantic line, the bearer of the traditions of Liszt and Wagner in the orchestral realm, and a connecting link with the ultra-modern.

On the occasion of his recent birthday he received the Prussian Order of Merit, had degrees conferred upon him by Berlin and Munich Universities, was given an honorary citizenship by the cities of Vienna and Munich, had his contract as General Music Director in Vienna renewed and was presented with a villa built by the city in the public gardens in addition—and, not least, has had special festivals of his works arranged in Vienna, Munich, Dresden, Leipzig and a host of smaller centers.

It is an appropriate time for retrospects, for a summing up of the considerable achievements of this world figure and, perhaps, for a shrewd glance at the future. As to the influence of this composer during a period extending roughly from 1890 to 1910, there can be little dispute. Apart from the towering Brahms in his own Germany—certainly by far the biggest creative figure then living—and the Debussy of the middle period, who preached a new and powerful musical doctrine—Strauss held the field almost undisputed for many years.

One test of any composer's rank is to inquire how well he mirrors the musical movement of his time. Brahms was a phenomenon from the past and in a sense lived after his time, and the French founder of impressionism was as surely of the future. But Strauss reflects to perfection the moiling currents of that time when neo-Romanticism, at its flood-tide, and the saline waters of

the new tonal movements were in conflict. Both may be considered to have sprung from the fountain-heads of a long Romantic succession—Schumann, Liszt, Wagner, even Chopin—but the form was to prevail over the substance. In the conflict Romanticism was to throb out its last life-beats—for the present. In the works of Strauss, from the earliest to the last, one sees the sorry and progressive demise of this spirit. In the world at large it may be accounted absolutely dead today and the intellectual type of musical thought is in the ascendancy.

The composer was born in Munich, June 11, 1864. His father was a horn player in the Bavarian Court Orchestra, and it was perhaps natural that the boy Strauss should have begun to play the piano at four. We are told on good authority that he also started to compose at six—not so surprising in view of the fact that he was writing for orchestra ten years later.

The main course of Strauss' life has been rather uneventful, despite the bright light of fame that has played upon his every movement in the last thirty years. It has consisted principally of early studies—somewhat fitful, formal ones, so that one suspects that the composer's technical mastery was self-taught—and numerous conductorships, ranging from that of the Meiningen Orchestra where he succeeded Bülow in 1885, at Weimar, Munich and Berlin and finally

in his present post of General Music Director in Vienna. Meanwhile he has made numerous tours to the principal European countries and twice to America.

The real history of Strauss' development is a more interesting document. It is the story of a creative personality that began as a formal disciple of classicism and passed through the turbulent type of Romanticism common to Liszt and Wagner. He carried on the tradition of the latter, developing his huge theater-orchestra and making out of the system of "typical motives" and the Lisztian descriptive formulas a process of labelling of ideas and things so exact that it was the composer's boast that one could soon be able to "describe a tablespoon musically so that it could be distinguished from the rest of the silver!"

The final phase of the composer's work has been in the direction of a reversion from the complicated scoring, the clash of dissonance and slavish realism of his major symphonic poems. He has turned to Mozart for inspiration, and, in line with other contemporary composers, has written for small ensembles and has cultivated the ballet. That this latest period is an advance upon the preceding ones can hardly be maintained even by the composer's most ardent defenders. On the border-line between the "Elektra" and the "Bürger als Edelmann" periods

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Organists Discuss Vital Topics at Convention



Prominent Members of the National Association of Organists, Convening at Atlantic City. Lower Row, Left to Right: Daniel R. Philippi, Pittsburgh, Pa., Representing the American Guild of Organists; Arthur Scott Brook, Municipal Organist at Atlantic City High School and Former President of the Association; Senator Emerson L. Richards, Designer of the Atlantic City High School Organ and President of the Atlantic City Chapter; Dr. T. Tertius Noble, President of the National Association of Organists; Reginald L. McCall, New York, Chairman of the Association's Executive Committee. Upper Row, Left to Right: John Wesley Norton, Chicago; Richard Tattersall, Representing the Canadian College of Organists; S. E. Gruenstein, Chicago, Editor of the "Diapason"; Willard Irving Nevins, Guilmant Organ School, New York, and Secretary of the Association; Rollo F. Maitland, Philadelphia, Representing the American Organ Players' Club; Vincent E. Speciale, Correspondent for "Musical America".

ATLANTIC CITY, Aug. 4.—Dr. T. Tertius Noble, organist of St. Thomas' Church, New York, was re-elected president of the National Association of Organists at the annual convention held here.

Other officers chosen were: Henry S. Fry, Philadelphia, first vice-president; Senator Emerson L. Richards, Atlantic City, second vice-president; Charles Heinroth, Pittsburgh, third vice-president; Willard Irving Nevins, New York, reelected secretary and director of publicity; Hugh B. Porter, New York, treasurer, and Reginald L. McAll, New York, reelected chairman of the executive committee.

Discussions on organ designs, the construction of organs, music in moving picture theaters, choral competitions, children's choirs and choral training filled instructive hours at the various sessions.

On July 30 Senator Emerson L. Richards, an authority on organ designing and mechanism, spoke in favor of the unit organ. After paying tribute to the genius of American organ builders who were responsible for electric action and the adaptability of the modern organ, he stressed the point of unification of diapason stops with light reeds.

"The theory of straight organs is unassailable," said Senator Richards. The practicability of unification of stops, and the possibilities of unit work superimposed on straight organs in a proper scale will give the most artistic results. The principle of unit augmentation can be applied to straight organs in such a manner as not to violate the fundamental principle of true organ design. This means that in no case are the fundamental ranks of the organ to be unified to affect the ensemble, but that unit augmentation is to provide for greater flexibility and, most important of all, for new tone colors by means of derived harmonic augmentation.

"This principle, as applied in the organ of the Atlantic City High School, has opened an entirely unexplored field of tone color production."

Vote for "Straight" Organ

A unanimous vote in favor of the principle of straight organs was passed after C. S. Losh, of Midmer-Losh, Inc., had spoken on progress in organ design,

which, he said, must include consideration of synthetic tone, developed by imposing on the ground tone the necessary overtones to afford special quality.

"The most practical method of obtaining this," he added, "is the extension of suitable stops into these registers, making them available at the proper intervals by electric unified action at moderate expense. The resources of any instrument can be vastly extended by this method."

John Hammond, organist of the Eastman Theater, Rochester; Rollo F. Maitland of Philadelphia and Doctor Noble spoke in favor of straight organs.

A demonstration of choral training was given by John Wesley Norton, organist and choirmaster of St. James Episcopal Church, Chicago.

This was followed by an address on choral competitions by Doctor Noble, who said:

"The contest carried on by the New York Music Week Association from

October, 1923, till the first of May, 1924, proved a great success. During the six months, fifty-four separate contests were held, forty-eight in school districts, five in boroughs and one interborough, the latter being the final contest held in Aeolian Hall, New York.

"In every branch a fine sporting spirit was shown. Among the children, especially in instrumental divisions, there was much talent of a very high order, some of the students showing remarkable maturity both in technic and musicianship. These children undoubtedly had been fortunate in having the finest possible teachers to guide them through the rough waters and so bring them to a safe haven.

"One of the most valuable things in connection with this contest movement is that it sets standards. Many students are not aware of what a good standard is; and by coming to hear what the other fellow does, they soon find out whether they stand low, medium or high.

Those who find they are far behind the necessary standards, are not as a rule, discontented, but are stimulated by their defeat and inspired to go home and practice so that they will return the following year to lick the last winner.

"This is the real sporty feeling that exists among our students today. It is to be hoped that much more interest will be taken by organists and choirmasters in choral divisions in the immediate future, for it is certain there is no better way to raise the standard of our choirs than to enter contests to find out whether they are better or worse than their opponents.

"In England today over 160 separate contests are held throughout the year. In Canada the movement has taken a tremendous hold on all lovers of music, and the same thing is happening in the United States. In a few years great things will be accomplished along these lines.

"Good luck to the movement."

Music and Films

Synchronization of music with moving pictures was demonstrated the next afternoon by John Priest, organist of the Cameo Theater, New York. Illustrating the purpose of an organ accompaniment to a picturized novel, Mr. Priest played for a showing of "David Copperfield," a film of somewhat different type from those usually chosen for demonstration. The screen action made no demand on the musical score for thrilling climaxes or dramatic high lights; and the music played by Mr. Priest was suggestive of the wistful spirit of Dickens' characters. The themes used were from old English folk-songs.

Elizabeth Van Fleet Vosseller, founder of the Flemington Children Choirs, spoke on "Children Choirs and Their Value to the Church and Community," giving a practical demonstration with two girls and boys in breathing control as the fundamental principle of developing perfect vocalization.

"Children's choir singing," she said, "ought to be the aim of all those who have the musical appreciation of the masses at heart. It is a community asset. It is spiritual and cultural, for it helps to develop and stimulate musical growth."

Recitals were given by Mr. Nevins of the Guilmant Organ School, New York; Richard Tattersall of the Canadian College of Organists; Daniel R. Philippi, Pittsburgh, representing the American Guild of Organists; Edward Rechlin, organist of Immanuel Lutheran Church, New York, and Mr. Maitland.

An interesting feature of the concert on Thursday evening was the appearance of Paul Rabinow, fifteen-year-old, violinist, and eleven-year-old Irene Peckham, pianist. Both were winners of gold medals in the music contest held in New York last May.

Following adjournment on Friday afternoon, members of the Association motored to the Seaview Country Club, where a farewell banquet was held. Addresses were made by Doctor Noble, Senator Richards and other officers.

VINCENT E. SPECIALE.

bert L. Clarke, with Waino Kauppi as cornet soloist, and the Hungarian Rhapsody by Liszt. J. S.

Bonci Coming for Concert Tour

Allessandro Bonci, noted Italian tenor, will return to the United States for a concert tour at the beginning of October. Mr. Bonci's last appearance in New York was in 1921, when he appeared at the Hippodrome in concert with Frieda Hempel. One of the small group of Italian operatic tenors who are also famed as lieder singers, Bonci made his New York débüt at Oscar Hammerstein's Manhattan Opera House in 1906, after he had appeared successfully in most of the great opera houses of Europe and South America. His coming tour will be under the management of Roger de Bruyn.

Gisela Neu Gives Recital in Havana

HAVANA, Aug. 1.—Gisela Neu, violinist, gave a recital at the Campamor Theater recently, assisted by Martha Freeman Harrah, soprano. Miss Neu played the Concerto in D by Paganini and works by Schubert, Saint-Saëns, Sarasate, Hubay, Kreisler and Wieniawsky. Miss Harrah sang arias from "Manon," "Faust" and "Andrea Chénier," and a few songs by Schubert. Both artists were warmly received.

NENA BENITEZ.

20,000 HEAR BOYS' BAND COMPETITION

Brooklyn Hebrew Orphan Asylum Wins First Prize in Central Park Contest

More than 20,000 persons crowded the Mall in Central Park on Aug. 1 to hear eight boys' bands compete for prizes. After each band had played the march, "Pioneer," by Edwin Franko Goldman and excerpts from "Faust," all the bands united with the Goldman Band in a 500-piece organization and played the "Pioneer." The number by the massed bands was so enthusiastically applauded that Mr. Goldman summoned Peter Prusina, diminutive seven-year-old cornetist of St. Mary's Military Band of West New York, to the platform to set an example for the lusty trumpeting of his fellows.

The Brooklyn Hebrew Orphan Asylum Band won first prize, a large silver cup, presented by the Associated Musical Instrument Dealers of New York; the Hebrew Orphan Asylum Band of New York City was awarded second prize, a cornet, presented by Carl Fischer, Inc., and the Lincoln Agricultural School Band of Lincolndale, N. Y., won third prize, a cornet, presented by Jay C. Freeman. James F. Knox, who con-

ducted both the first and second prize winners, was presented with a gold medal by Dr. A. L. Wolbarst.

Other bands which took part in the contest were the American Boys' Band, Elizabeth, N. J.; the Mount Loretto Boys' Band, Staten Island; the Wartburg Orphan Boys' Band, Mount Vernon; Leake and Watts Orphan Band, Yonkers, and St. Mary's Military Band, West New York, N. J.

Judges of the contest were Patrick Conway, conductor of Conway's Band; Carl Deis, composer, pianist and editor; Gustav Saenger, composer and editor; Mayhew Lester Lake, composer; N. Clifford Page, composer; Josiah Zuro, conductor; H. O. Osgood, composer and editor; Sam Franko, violinist and conductor; Nahan Franko, violinist and conductor, and Arnold Volpe, conductor.

The object of the band contest, which was made possible through the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, donors of the Goldman Band concerts in Central Park, is the encouragement and betterment of bands and band music.

After the contest program, the Goldman Band played the Chopin Funeral March in tribute to the memory of Elkan Naumburg, donor of the Mall bandstand, who died last week. The concert by the Goldman Band which followed included the "William Tell" Overture by Rossini, "Carnival of Venice" by Her-

PLAN PROGRAMS FOR BERKSHIRE FESTIVAL

Prominent Artists to Appear in Five Concerts at Pittsfield

Programs for the Berkshire Festival of Chamber Music which will be given at Pittsfield, Mass., Sept. 17 to Sept. 19, inclusive, have been announced by Mrs. Elizabeth Shurtleff Coolidge, founder of the Festival.

The first concert will be given on the afternoon of Sept. 17, by the Festival Quartet of South Mountain, the members of which are William Kroll and Karl Kraeuter, violins; Hugo Kortschak, viola, and Willem Willeke, cello. The program will consist of Mozart's Quartet, in F, D'Indy's in E, Op. 45, and Suk's Piano Quintet in G Minor, Op. 8, with Mischa Levitzki at the piano.

The following morning at 11 o'clock, a Bach program will be given by Harold Samuel, pianist; Georges Enesco, violinist, and Fraser Gange, baritone. The program will include a Prelude and Fugue in E Minor and the French Suite in G; the Sonata for Piano and Violin, and Piano in E; Two arias for Baritone; the Sonata in C for Violin alone and a Toccata in C Minor for Piano.

An American program has been arranged for the afternoon of Sept. 18, by the Festival Quartet assisted by Carl Friedberg and Leo Sowerby, pianists; Jacques Gordon, violinist, and Hans Kindler, cellist. The numbers will be John Alden Carpenter's Sonata in G for Violin and Piano; Mr. Sowerby's Sonata in G for 'Cello and Piano, and Samuel Gardner's Quintet in F Minor for Piano and Strings.

On Friday morning the program will be given by Olga Samaroff, pianist; Georges Enesco and Thaddeus Rich, violinists, and Hans Kindler, cellist, together with the Rich Quartet of Philadelphia, consisting of Mr. Rich and Mr. Kindler and Harry Aleinikoff, violinist, and Romain Verney, viola player. The program will be Beethoven's Piano Trio, Op. 70, No. 1; Brahms' Sonata in F for 'Cello and Piano, Op. 99, and Chausson's Concerto in D for Piano, Violin and String Quartet.

The final concert on the afternoon of Sept. 19, will consist of a vocal program given by Dorothy Moulton and Edith Bennett, sopranos; Devora Nadworney, contralto, and Charles Stratton, tenor, together with the Lenox String Quartet of New York, the members of which are Sandor Harmati and Wolfe Wolfensohn, violins; Nicholas Moldavan, viola; Emmeran Stoeber, 'cello and other artists. The program will consist of Schönberg's String Quartet with Voice, in F Sharp Minor, Op. 10; Beethoven's Scotch Songs with Trio Accompaniment, and the 1924 Prize Composition, Wallingford Riegger's setting of Keats' "La Belle Dame Sans Merci" for Two Sopranos, Contralto, Tenor, Violin, Viola, 'Cello, Doublebass, Oboe, English Horn, Clarinet and French Horn. Mr. Riegger will conduct this number.

ARTISTS ARRIVE AND SAIL

Prominent Musicians Aboard Trans-Atlantic Liners

In spite of the fact that the peak of summer has been passed, artists are still going abroad. A few, however, are already returning. Anna Case, soprano, formerly of the Metropolitan, sailed on the France on July 30 for a short holiday on the other side.

The following day Ernest Davis, tenor, left on the Zeeland to appear at four of the Queen's Hall Promenade Concerts and to make a short tour of England. Mr. Davis will return early in the fall and will begin his season with a recital in Aeolian Hall on Nov. 18. Lucrezia Bori, soprano of the Metropolitan, who has been appearing at Ravinia, left on the George Washington on Aug. 2.

Returning on the Aquitania on Aug. 1 was Sue Harvard, soprano, formerly of the Metropolitan; and the following day Elena Gerhardt, lieder singer, came in on the Deutschland. Mme. Gerhardt will spend the remainder of the summer with friends in the Adirondacks. She will open her concert season in the fall.

Galli-Curci Goes Back to the Simple Life



Mme. Galli-Curci Is Shown in the First Picture, on Her Estate in the Catskills, "Sul Monte," with "Fagan," Her Prize Sheep Dog and "Bobby," Her Wire-Haired Terrier; in the Background of the Second Picture Is the Studio Where the Soprano Practises; at the Lower Left, Mme. Galli-Curci Inspects the Incubator on Her Scientific Farm; at the Right, the Prima Donna Poses with the Two Faithful Sentinels That Guard Her in the Fields

FOLLOWING her record-breaking tour which ended in a gala open-air concert at the Hollywood Bowl near Los Angeles, Mme. Galli-Curci went to her estate, "Sul Monte," in the Catskills to spend a vacation working and playing. There, in the studio which she has built, she practises daily, adding to her concert and operatic répertoire, coaching

her arias and planning her programs. In preparation for her first European tour, which will begin in London in late September, Mme. Galli-Curci is tasting the pleasures of the simple life in the country, so that she may store up energy for the busy season.

Except for two special summer dates on Aug. 13 at Winona Lake, Ind., and on Aug. 16 at Ocean Grove, N. J., Mme.

Galli-Curci will make no further appearances in this country before her departure for her tour of the British Isles. Since she is reversing the usual order for prima donnas, going abroad with an American reputation instead of coming here with a European one, she is looking forward eagerly to the new experience. Until then she will rest and work and dream of new worlds to conquer.

SAN CARLO OPERA LEAVES FOR ASHEVILLE FESTIVAL

Fortune Gallo's Company Will Open Season in Southern Musical Capital with "Aida"

The San Carlo Grand Opera Company, headed by Fortune Gallo, is scheduled to leave New York today aboard a special train for Asheville, N. C., to open its season with eight performances in the Asheville Auditorium under auspices of the Asheville Music Festival Association. The opera season will replace the usual musical festival.

"Aida" will open the engagement on Aug. 11, followed by "Butterfly," "Lucia," "Carmen," "Rigoletto," "Cavalleria," "Pagliacci," "Faust" and "Trovatore." Among the prominent artists included in the personnel of the company will be Tamaki Miura, Anne Roselle and

Abby Putnam Morrison, sopranos; Manuel Salazar, tenor; Giuseppe Internante, baritone; Aldo Franchetti and Alberto Baccolini, conductors, and William Gustafson, bass.

The Asheville Music Festival Association includes many leading citizens. Dr. A. S. Wheeler, who is in charge of the Vanderbilt estate at Biltmore, is president of the organization; Judge J. D. Murphy, James Westall and Mrs. O. C. Hamilton, president of the Saturday Music Club, are the vice-presidents, and John E. Wilson, secretary and treasurer. Among the social events arranged for the festival is a ball in honor of the visiting artists, members of the association and the guarantors, to be held in Kenilworth Inn.

The San Carlo Company will open its New York season on Sept. 21, followed by seasons in Boston, Philadelphia, Pitts-

burgh, Cleveland, Syracuse, Rochester, Detroit, St. Paul, New Orleans and other cities en route to the Pacific Coast. An additional company known as the All-star San Carlo Grand Opera Company will make a tour of twenty-four weeks with Tamaki Miura singing the title rôle in "Butterfly." Other operas will be "Martha" in English, "Carmen," and "Trovatore." A ballet will be included in the company.

Nicholas Medtner Will Play with Orchestras

Nicholas Medtner, pianist, composer and conductor, who will make his first American tour this season under the direction of Concert Management Arthur Judson, has been engaged as soloist by the Philadelphia Orchestra, the New York Philharmonic, the Chicago Symphony and the Cincinnati Symphony.

Scharwenka Bids Chicago Farewell



Xaver Scharwenka and His Summer Master Class at the Chicago Musical College—Mme. Scharwenka Is at the Left of the Pedagogue, and Carl D. Kinsey, Manager of the College, Is on the Right

CHICAGO, Aug. 2.—Xaver Scharwenka, veteran pianist and pedagogue, who made the voyage to America this summer to conduct a special course at the Chicago Musical College's Summer Master School, arriving June 14, completed his course of instruction today and made his final appearance in a recital, in which he played the second piano part in a performance of a Liszt work by his pupil, Francis Santiago. Pro-

fessor Scharwenka's course at the College has been extremely popular, including both private and class instruction in répertoire and interpretation, audition classes and special work for teachers.

On the eve of his departure from Chicago for New York, from which city he will sail shortly for Europe, the pianist expressed his pleasure in returning to this country after an absence of eleven years and particularly of his associations in Chicago this summer and

the character of work which his pupils accomplished. Among those who enrolled for his various courses were several pianists who had either studied with him in Berlin or on his previous visits to America.

Professor Scharwenka was accompanied to Chicago by Mme. Scharwenka and their daughter Lucie. His first tour of this country was made in 1874, since which time he has returned several times to play and teach.

Chorus of 350 Voices Will Open New Music Temple in Providence Next Month

PROVIDENCE, R. I., Aug. 4.—With the return of John B. Archer from his vacation, rehearsals of his 350-voice chorus will be resumed on Aug. 18, in preparation for the concert that will open the new Temple of Music in Roger Williams Park on Sept. 21. Marie Sundelius, Metropolitan Opera soprano, has been engaged as soloist, and the United States Marine Band will accompany.

The chorus will sing "Adoremus Te" by Palestrina and "God Liveth Still" by Bach à capella. Accompanied numbers will include the "Star-Spangled Banner," the Hallelujah Chorus from "Messiah," "Hail Bright Abode" from "Tannhäuser," "He, Watching Over Israel" from "Elijah," "How Lovely are Thy Dwellings" from the Brahms Requiem, "Song of the Adventurers" by Converse, and the Inflammatus from Rossini's "Stabat Mater." Mme. Sundelius will sing a group with the band and the solo in the Inflammatus.

In the five rehearsals held in June, the chorus revealed excellent quality and sonority. Singers have been drawn from various church choirs and choral organizations of Providence. Beatrice Warden is accompanist for the chorus.

After spending a few weeks in the

Berkshires, Mr. Archer went to St. Louis to attend the municipal opera performances. He was sent as an envoy of the Providence Chamber of Commerce to investigate with a view to starting a similar project here. During Mr. Archer's absence, rehearsals were discontinued.

William Bachaus Will Begin American Tour in January

William Bachaus, pianist, will begin his next American tour on Jan. 17 with a recital appearance in New York. His itinerary, as arranged by Concert Management Arthur Judson, calls for appearances with the New York Philharmonic and Cincinnati Symphony, recitals in the East, South and Middle West and also two appearances in Havana. Mr. Bachaus will be here from Jan. 15 until May 1.

Germaine Schnitzer to Play in Berlin

Germaine Schnitzer, pianist, has been engaged by the Konzert Direktion H. Wolff for two recitals at the Beethoven Saal in Berlin on Oct. 3 and 11. Announcement has also just been made of Mme. Schnitzer's engagement to appear with the Symphony in Syracuse, N. Y., next January, when she will perform a modern French work.

Georges Enesco Engaged as Soloist for Chicago Symphony

Georges Enesco, Rumanian violinist and composer, will be soloist with the Chicago Symphony on Jan. 23 and 24.

WANTED
Band and orchestra director and instructor of all band and orchestra instruments, music supervisor of public schools, wants permanent position; prefer position where I teach at school in day time and direct band, orchestra or choral society in evening. A-1 references; ten years band leader United States regular army; teacher at this High School for five years. Address all communications P. O. Box 6, Redwood Falls, Minn.

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at the
COSMOPOLITAN THEATRE
Columbus Circle
MUSICAL SCORE by DEEMS TAYLOR
COSMOPOLITAN ORCHESTRA

Mr. Enesco will be in America twice during the coming season. He will play at the Pittsfield Festival and at Harvard and Yale in September, after which he will return to fill European engagements. He will be back in the United States for his regular tour, including ten concerts on the Pacific Coast, early in January.

Nina Tarasova Sings for Spanish Queen

Nina Tarasova, Russian singer of folk-songs, recently appeared before the Queen of Spain, according to a cablegram from London. She has also sung before British and Rumanian royalty this season. She recently gave a recital in Paris of folk-songs of the Slavic and Latin countries. Mme. Tarasova will sing in many concerts in the United States next season and will give three concerts at Aeolian Hall, New York. She is under the management of Haensel and Jones in America.

Carl Flesch Engaged for Orchestral Appearances

Carl Flesch's duties as teacher of violin in the new Curtis Institute of Music have been so arranged that he will be able to fulfill a number of engagements. In addition to recitals in various parts of the country, Mr. Flesch will be heard with the Minneapolis Symphony, the St. Louis Symphony and the New York Philharmonic and with the Friends of Music in New York.

Caruso Estate Filed for Appraisal

Schedules of the estate of the late Enrico Caruso were filed recently by Wise & Seligsberg, attorneys for the estate, with the New York State Tax Commission for transfer tax appraisal. The value of the estate will not be made public until the schedules have been verified by the commission and the surrogate.

Seneca Pierce, Milwaukee Musician, in Street Car Accident

MILWAUKEE, Aug. 1.—Seneca Pierce, Milwaukee song writer and accompanist, was seriously injured in a street car accident in Berlin, according to cable-

grams sent here by Arthur Shattuck, Wisconsin pianist. Mr. Shattuck holds out hope for Mr. Pierce's recovery, but does not state the exact nature of the injuries.

Mr. Pierce has been accompanist for a half dozen well known singers making tours in America. He has written songs which have been praised by many of these artists. After hearing him sing, Mr. Shattuck urged him to study voice and he went to Europe for this purpose. Reports received from Paris recently stated that he was making excellent progress as a baritone. A number of Americans heard Mr. Pierce sing in Mr. Shattuck's apartment in Paris.

C. O. SKINROOD.

LOUIS VICTOR SAAR WINS CHORAL PRIZE

Gains Swift Chorus Award in Competition With Thirty-Seven Composers

CHICAGO, Aug. 2.—Louis Victor Saar, Chicago composer, and composition instructor at the Chicago Musical College, was awarded the Swift and Company Male Chorus prize last week for a setting of Longfellow's poem, "The Singers."

Composers receiving honorable mention in the contest were Franz C. Bornschein, of Baltimore, correspondent for MUSICAL AMERICA, who has already received two of the annual awards made by the Swift Chorus, and Gustav Mehler, of Grove City, Pa.

The judges were Herbert E. Hyde, Rosseter G. Cole and D. A. Clippinger, leader of the Swift Chorus. The prize was competed for by thirty-seven composers. Mr. Saar's composition, the first by a Chicagoan to win the award, will be published by the Chorus and presented for the first time on its program next season.

Gallo Wins Claim Against Pavlova

Fortune Gallo has been awarded a claim of \$3,200 by former Justice Joseph E. Newberger, who acted as arbitrator in the impresario's claim against Anna Pavlova. Mr. Gallo, who was Mme. Pavlova's former manager, received a weekly share of her salary when she went under the management of S. Hurok. At the expiration of the contract the payments stopped. Mr. Gallo alleged that a renewal option in his contract with the danseuse entitled him to a continuation of the payments. Justice Newberger was selected as arbitrator, Mr. Gallo said, to effect an amicable settlement and to avoid a court dispute.

Ethel Leginska Scores Success in London in Liszt Sonata

Ethel Leginska, pianist, recently won her audience in Queen's Hall, London, with her subtle and intelligent reading of Liszt's Sonata in B Flat Minor, in her first English recital of the year. Contracts have just been signed for a recital in Richmond, Va., next season under the auspices of the Woman's Club. It will follow Mme. Leginska's recital in Tallahassee, Fla.

CAPITOL

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First Time at Popular Prices

"THE COVERED WAGON"

A Paramount Picture

RIVOLI CONCERT ORCHESTRA

MEPHISTO'S MUSINGS

Lily-Gilding as a National Industry—Musical Profession Does Not Benefit by Orgies of "Unparalleled," "Greatest" and "Stupendous" Claims Advanced for Mediocrities—Conductor from Berlin Coming to Keep Company with Four Already Engaged for New York Philharmonic—"Gioconda" Ideal Opera for Opening of Chicago Season—Mascagni Decides Not to Come to America, Where He Says Art and Himself Aren't Appreciated—Great Throngs in Berlin Pay Homage to Busoni

Dear MUSICAL AMERICA:

Lily-gilding is one of our foremost national industries. The production of adjectives is second only to that of boot-leg.

On every side our eyes are assailed by "greatest," "unparalleled," "best," "stupendous," and so on.

Several years ago the film publicity writers exhausted their vocabularies of heavy-weight words and were forced to add the prefix "super" to their bright lexicons.

The musical profession does not profit by this orgy of exaggeration. I am speaking more particularly of the policy of certain vaudeville theaters.

As I pick up a copy of one New York daily, my attention is drawn to a "news" story, obviously contributed by a publicity writer.

Madame So-and-So is declared to possess "the most perfect coloratura voice since Patti." Patient research on my part fails to uncover any information concerning this lady, although the newspaper states that Madame is "world-renowned."

Another article, in another paper, speaks of a young fiddler as "one of the world's most famous violin masters." I find he is a fair enough musician, ranking somewhere among the top-notchers of the fourth-rate violinists. As for being "world famous," he jumped from a European conservatory to the American stage.

Then, I discover some blurbs about a singer who is described as "a leading star of opera."

The poor lady in question hasn't sung in opera since she lost her voice during the Spanish-American War!

This kind of press material makes the reader expect too much. Disappointment follows, and antagonism trails behind.

I wish every publicity writer and musician could read Edward L. Bernays's thrice worthy book, "Crystallizing Public Opinion." Bernays, you know, is the understanding young man who helped Caruso and a score of others to fame.

Adjectives play only a minor rôle in his art; he doesn't have to toy with these trifles because he knows more important secrets. He has studied his Dewey, MacDougall, and Watson and he knows some of the operations of the human mind.

If you seek still more light on this publicity question I can recommend Walter Lippman's "Public Opinion."

Read these two books and forever afterwards you will be able to pick out the writings of the competent publicity man—beg your pardon, Mr. Bernays, public relations counsel.

He has a fearsome name but he really is a great conductor. I refer to Wil-

helm Furtwängler, the leader of the Berlin Philharmonic and the Leipzig Gewandhaus orchestras, two of the distinguished ensembles of our day.

Furtwängler is coming as guest conductor of the New York Philharmonic. I understand that the invitation was handed to him by Clarence H. Mackay, who only a few weeks ago extended the same privilege to Igor Stravinsky, the Russian composer-conductor.

My, but the Philharmonic will be a much-conducted orchestra next season. There is van Hoogstraten, Stravinsky, Furtwängler, Mengelberg, and presumably Henry Hadley will have his usual opportunity to lead American works—five men in all.

Quite a change from the days when Josef Stransky reigned all by his lonesome self.

* * *

Your last issue contained an article which interested me deeply. The eminent critic Belaieff related in a few words the status of Russian music. Some new names appear, names which may be illustrious a few years hence.

A man named Samuel Feinberg is declared to be the most important Russian composer for the piano since Scriabin. His seven piano sonatas are said to mark a new epoch, even when contrasted with Scriabin's work.

Another composer who has forged ahead is the better known Nicolai Roslavetz. This man works on the large orchestral canvas and in this sphere he is working out some monumental ideas of a new harmonic development.

Today the foremost symphonist in Russia is Nicolai Miaskovski, who is now polishing off his Eighth Symphony.

Speaking of the surprising creative vitality of Russia, your contributor remarks that the country fairly teems with composers who could be rated big, but whose glory is dimmed by the effulgence of their more famous countrymen.

"A composer in some small European country," remarks the shrewd Belaieff, "is supposed to have achieved something when he is but grossly imitating Debussy or someone. A Russian composer is expected to be at least a Rimsky-Korsakoff, if not a Moussorgsky."

Certain of our conductors whose knowledge of "modern" Russian music is confined to the "March Slav," the "Pathetic" Symphony and the "1812" Overture, might study Belaieff's article with rich profit.

* * *

When is a musical education finished? In the mind of the average young student, from three to five years is sufficient for a "complete course,"—whatever that means.

The true musician realizes that there is no end to actual study. Most of the orchestra conductors spend their vacation months studying and working out new scores with eminent masters.

Famous instrumentalists are forever seeking pointers on the higher technic or more light on interpretative problems. Kreisler, Hofmann, Lhevinne, Galli-Curci and other adepts are constantly giving "lessons," in the sense that they are supplying helpful information to other artists of large caliber.

And in their turn, these stars will sit humbly at the feet of other masters.

I am started on this train of thought when I read that Mme. Galli-Curci and her husband, Homer Samuels, have been entertaining Franz Proschowsky at their lovely home in the Catskill Mountains. Madama announces to the world that she is under artistic obligations to Proschowsky as her vocal advisor.

This attitude is quite in contrast to that of another distinguished opera songster. This lady takes lessons regularly with a certain woman vocal instructor because she has the good sense to know that this teacher can impart definite knowledge. But here her humility stops and her pride begins.

"Never, never," she cautioned her helper, "are you to tell a soul that I study with you."

And every time she goes for a lesson she appears veiled—and climbs up the back stairs.

* * *

If I wanted to introduce a person who had never heard opera to this form of musical entertainment, I think I would select "Gioconda."

Here we have compressed in one work the whole cycle of Italian singing melody, ballet, melodrama, effective arias, ensembles—in short, "La Gioconda" is chockful of tunes and excitement.

I learn "Gioconda" will open the season of the Chicago Opera Company, with Rosa Raisa, Ansseau and Augusta

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MEPHISTO'S MUSINGS

[Continued from page 7]

Busoni's aim was to revive the old "commedia del' arte," which, you recall, was a form of play popular in old-time Italy where the actors invented their lines as they went along.

This ought to have proved a boon for those singers who habitually forget their lines and make the calling of the prompter indispensable!

But it seemed that too much license

was quite another thing, and those who claimed that one might as well sing "la la" or "ah, si"—as one famous soprano used to do in lengthy coloratura arias—in an opera were "booed"!

I refer this problem to the English enthusiasts. *

General Dawes has the lead in the vice-presidential race at this writing.

A set of his compositions, eight in all, will be produced very soon. One of the newspaper reports remarks that "despite the General's political activity the eight pieces arrived in time, fully orchestrated." The blessed innocent who

wrote the item evidently believes that the Chicagoan does all the heavy labor of scoring himself.

I have already told you of John W. Davis's musical predilections, of Charles Bryan's basso voice, of President Coolidge's published acknowledgment of the value of music.

Further research reveals that Robert La Follette, the third-party nominee, is the owner of a beautifully trained voice of baritone quality.

Perhaps this voice will give him an advantage over his opponents, for most of the campaigning this time will be done over the radio. His enunciation is

also excellent—unlike most singers.

Speaking of enunciation, I am informed, President Coolidge has a few graces of speech which may capture the whole southern and eastern vote. He is the only candidate who pronounces the word "cow" (addressing no person in particular) in four syllables, says your

Mephisto

Sees Specialization Fatal to Artistic Growth

Gitta Gradova, Pianist, Disavows Charge of Undue Favoritism for Scriabin and Declares Bach the Supreme Composer—Says Two Pianos Needed to Interpret Works of Russian Master

CHICAGO, AUG. 2.

GITTA GRADOVA is in danger of becoming known as the special interpreter of Scriabin's elusive works for the piano. Such a distinction would in general be acceptable to many musicians twice the age of this young pianist, but it is not one she wishes to have. Miss Gradova believes that an artist should be eclectic in her tastes and not seek to be known as an exponent of any particular school.

While there are well-known writers who have taken definite positions both in favor of and in opposition to the Russian mystic, he remains little known and understood in the concert halls. Few musicians venture to play in public the advanced and difficult works which are considered truly significant of him. This partly accounts for Miss Gradova's reputation as a player of Scriabin, for she has bravely placed a number of his works on her programs. But it is by no means the real reason for her fame as a Scriabin interpreter.

To discover this, one must realize the thoroughness with which Miss Gradova has studied the composer and his works and the philosophy which he has consciously or unconsciously embodied in his compositions. It is because she has this intimate knowledge of Scriabin that she has been able to recognize in him a writer of new things and to prove the coherence of his intricate style.

"Scriabin is beyond modernism," says Miss Gradova. "When you speak of modern writers, whom do you mention that has accomplished as huge a task as he? Anyone who can play Scriabin can also play Chopin, although the two are widely separated in matters of technique. Yet how many who are fitted to play Chopin find themselves equipped to play Scriabin?"

"Scriabin's is really a three-handed technic. The exotic and complicated rhythms, the remarkable consistency with which he develops his ideas, his symphonic structure, even in piano music, the curious problems of tone and nuance, these all require an independence in execution which amounts to a third division of autonomy at the keyboard."

"The orchestral effects which are contained in his piano music impose special problems upon the performer. So dependent upon tone is the proper interpretation of his music that I intend eventually to use two pianos in my recitals. Upon one I shall play the bitter, the ironic, the brilliant music; on the other I will play the softer, the poetic pieces. This plan might serve also in the interpretation of other composers, but in Scriabin's music it is an absolute necessity."

"And yet Scriabin is only one of the great composers. Bach, Beethoven, Brahms and Chopin—these are men, too, whose ideas are of prime importance. It is not enough to play well the works of one composer. It would be fine craftsmanship but it would not be art, for in art one must have the whole scope, the vision of the entire subject and be able to express himself in any phase of it."

"There are other great composers. Franck is a god to me. Medtner is fascinating. I am glad he is coming to America next season. He will bring as a pianist a new conception of Chopin. And as a composer he is epic. Consider



GITTA GRADOVA

his Fragments Tragiques. Debussy is also a great writer, and so are Ravel and many other contemporaries."

"But the greatest of all is Bach. He dwells on the heights. His subtle intellectual analysis exceeds anything other writers have achieved. He is not purely emotional, yet neither is he wholly cold and concise as so many pianists

have portrayed him. I shall play his 'Italian' Concerto next season. It will be a new interpretation, I believe. It will be a softer Bach, not a composer who seems to say, 'See, here is my cold logic,' for that is not the way his music appeals to me. But at least it will show the public that I am not a 'one-composer' artist."

EUGENE STINSON.

HUNGARIAN PIANIST WILL

Gabriel Fenyves Accepts Post as Department Head—Louis Wolff and W. H. Pontius on Faculty

MINNEAPOLIS, MINN., Aug. 2.—The Minneapolis School of Music, Oratory and Dramatic Art, which gives courses in all branches of music and practical training in acting, recently announced that Gabriel Fenyves, Hungarian pianist, will head the piano department of the school. Mr. Fenyves received his edu-

JOIN MINNEAPOLIS SCHOOL

cation in the University of Budapest and the Royal Academy of Music and later studied with Stephen Thomas, who was a pupil of Liszt. He has had a successful career as a concert pianist in this country and in Europe.

Another important member of the school's faculty is Louis Wolff, who has been in charge of the violin department since 1920. Mr. Wolff has studied with such masters as Leonard, Marsick, Sivori and Joachim. He came to this country in 1915 and was assistant concertmaster

of the Detroit Symphony. In 1919 he made an extensive tour as soloist with Albertina Rasch, dancer, and for the past four years has been a member of the Minneapolis Symphony.

The voice department is under the direction of William H. Pontius, who is also director of the entire music department. Mr. Pontius has been successful as a teacher, many of his pupils having appeared with success in opera, concert and church work. Mr. Pontius' sound musicianship, his broad and varied experience and his innate understanding of song interpretation combine to make him a master in preparing singers for the concert platform. He has also trained and conducted large forces in a number of standard oratorios and is therefore thoroughly acquainted with the best traditions of the oratorio style. In addition to private instruction, Mr. Pontius will conduct teachers' classes. He is well known as a composer, having to his credit a number of concert and sacred songs and anthems.

HERBERT WORK SUNG BY ST. LOUIS OPERA

"Naughty Marietta" Reaches Highest Peak in Production and Attracts Throngs

By Herbert W. Cost

ST. LOUIS, July 28.—Musically and scenically the production of Victor Herbert's "Naughty Marietta" last week reached the high-water mark of this season. Also, in the matter of attendance, the opera made a record.

The name part was entrusted to Dorothy Maynard who acted it in a sprightly fashion. Vocally she was quite up to the exacting score. Charles Hart made a chivalrous Captain Warrington. Thomas Conkey, as Etienne Grande, son of the Lieut. Governor and addicted to pirate escapades on the side, impressed with his vocal and histrionic talent.

William J. McCarthy, as usual, was superlative in his character work as the keeper of a Marionette show. Detmar Poppen, as the impressive Lieut. Governor Grande did not have much to do vocally. Raymond Crane and Roland Woodruff furnished the comedy. Helen Moore as Adah, a quadroon, made much of her solo, which was roundly applauded at each performance.

Minor rôles were played very acceptably by P. J. Quinn, Victor Scherman, Grace Brinkley, Clara Schlieff and Anna Frein. Flavia Arcaro helped along with her comedy in the part of Lizette. The chorus work was fully up to the best done so far this year and the beautiful melodies in the score were finely played by the orchestra under Charles Previn.

Prince Attends Welsh National Eisteddfod

LONDON, Aug. 5.—The Prince of Wales is demonstrating his catholicity of taste. The exciting sports of steeplechasing and polo do not alone claim his attention, for this week he is lending his presence to the great national Eisteddfod of the country from which he takes his title. The Welsh music festival opened yesterday at Pontypool, and Thomas Richards, the first president of the big organization, emphasized the democratic nature of the event in the inaugural address. The Eisteddfod, he said, was an institution which enabled "bosses and workmen, sinners and saints to meet on a common platform." The first day was given over to brass band contests. The Prince is scheduled to attend today.

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What Is the Solution?—“Bring Down Prices to Mend Concert Troubles,” Urges Ben Franklin of Albany, N.Y.



HE frank statement that the concert business in America has become a “joke” to the local manager, “although perhaps a serious one,” is made by Ben Franklin of Albany, N.Y., in discussing problems that are agitating agents and artists from the Atlantic to the Pacific. Mr. Franklin is convinced some of the principles governing production in other fields must be employed to improve the concert situation, and speaks particularly of adjusting artists’ fees to their drawing powers. His views are given this week in a continuance of the campaign which MUSICAL AMERICA began on March 15, and has continued regularly, to find a solution of the problem.

“When I first became interested in the engaging of artists,” says Mr. Franklin, manager of important musical events in Albany, Schenectady, Troy and vicinity, “William H. Brennan, now manager of the Boston Symphony, and Charles J. Foley, now manager of some of the greatest musical attractions before the public, were bright-eyed boys in the employ of Charles A. Ellis, for years manager of the Boston Symphony, and of individual celebrities.

“In fact, it was the late Fred R. Comee, assistant manager of the Boston Symphony and one of the most charming men whom one could meet, who started me on my mad career. Dick Copley of the Wolfsohn Musical Bureau, had long wavy locks of hair, was just learning to smoke and was errand boy for the late Henry Wolfsohn. John Adams, now president of the Wolfsohn Bureau, was cranky over his first teeth.

“I don’t believe that George Brown had got into music, but I’ll bet he was selling something. Loudon Charlton had just come out of the West, and was a ‘black little devil.’ Daniel Mayer was more active abroad than he was in this country; R. E. Johnston was just learning how to pronounce ‘colossal,’ and Haensel and Jones had not yet entered the field. George Engles, now manager of the New York Symphony, was a chubby little boy and never got over the ‘chubby’ part; Charlie Wagner had not yet become acquainted with John McCormack, and Dan McSweeney had no idea that he was to become connected with that famous Irish tenor and great box-office attraction.

“Blessed if I know what Arthur Judson was doing, although I’ll bet he was up to something. Fred Leifels was the energetic and kind manager of the New York Philharmonic Society; F. C. Copicus had lots of nice, light curly hair, but no idea of becoming connected with the Metropolitan Opera, nor that he was to be the head of one of the biggest musical bureaus.

“Freddie Schang was smoking dried leaves out behind the barn; no one had ever heard of Concert Management Hanson; the same is true of the National Concerts, and it is equally true, in a musical way, of Catherine Bamman. Evans and Salter did not know what a box-office attraction meant; Fortune Gallo was unconsciously absorbing Italian grand opera in Italy, and there’s a lot more that have passed from memory at this moment.

A Serious Joke

“I make this statement so that those who have never heard of Ben Franklin, although my name is in all the histories, will know that I speak from experience. And it does not mean that I am an old man, rather it should be understood that I began life when quite young.

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

PROSCHOWSKY

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tion in this country. In fact, it is rapidly becoming intolerable—has been intolerable for the past four years, and has now reached an acute state. In this regard I am speaking generally, and not of Albany in particular; and my knowledge is based upon facts. Of course, here and there will be found an oasis in the desert, but generally speaking, things are absolutely wrong. And the worst of it is there seems to be no encouragement or improvement in sight.

“There are a number of reasons for this state of affairs, all of them to the disadvantage of the local manager; but the chief one lies in the absurd prices asked by artists, prices that are ridiculous when consideration is given the small box-office value of the attractions. If we are to consider drawing power, and that is the true basis upon which to work, then there is hardly an artist before the public, asking from \$500 to \$1,500 for an appearance, whose price should not be cut exactly in two. Whose fault is this? When questioned, the artist blames it on the manager, and the manager, in turn, blames it on the artist; but no matter whose fault it is, we local managers are the ones to suffer.

“As a matter of fact, both are to blame, for the more money the artist makes—observe, I did not say, ‘earns,’ the more money the manager gets. In fact, they are comparable to the theatrical manager who condemns the ticket speculator for selling tickets at a higher price than is charged in the box-office, but who participates in the profits, just the same.

“Personally I cannot understand what sort of consciences, if any, these artists have. They nonchalantly ask prices for their services at least 50 per cent more than they are worth. Through some hook or crook a tour is arranged. They visit thirty or forty cities, and invariably leave a long, long trail of debt behind them for the local manager, who has worked unceasingly, night and day, for success with the cards stacked against him. And at the close of the tour, the artist returns to the manager, unless he has been along collecting, with a tale of great success, and is ready for another similar experience in another part of this great country of ours. But what of the poor local manager? Have the artist and his manager exhibited any concern in regard to the losses they must know that he sustained, or do they show any evidence of wanting to help?

“Don’t make me laugh, my lip is cracked!

“No one is more willing to admit that an artist is entitled to great consideration than I. I fully appreciate the immense amount of work in the way of study and preparation that must be done, if success is to be attained; and I know whereof I speak, for I have been actively engaged in music for more years than I like to remember. But the prices they charge are out of proportion to their value. Good heavens! \$500 is not a small fee for an evening’s work; but the artist who should charge that amount wants \$1,000, and as a usual thing he causes the local manager just that much difference in loss. They are a strange crowd to be sure. Silly pride makes them prefer one engagement per month at \$1,000 to four engagements at \$500, and that is another joke. No use arguing with them, for they not only have too much money, but have made it so rapidly that it has turned their heads.

“Have you ever noticed how many artists we local managers send abroad each summer?

“Think that over. It is no joke.

“And have you ever seen mention of any local manager going abroad for the summer?

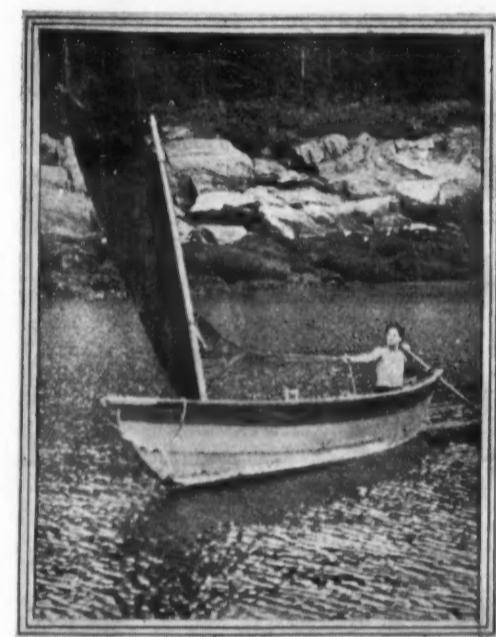
“That is a joke!

High Rents Explained

“Of course, there are other reasons in addition to the absurd prices of artists, but these are the paramount ones that are most hurtful to the cause of the divine art. Theater and hall rents are extremely high, but there is some justification for them. A building costing from \$300,000 to twice that amount must have some return for the investment, while there is no justification for the terms of the majority of artists. Advertising is higher in price, but that is justified by the increased expense of get-

[Continued on page 24]

Swimming and Boating Fill Ted Shawn’s Time Between Summer Dates



Ted Shawn, Dancer

Ted Shawn believes in filling the “unforgiving minute with sixty seconds’ worth of distance run”—danced, fished or spent in aquatic sports.

When he is not dancing, Mr. Shawn is doing something else equally conducive to keeping mind and body in trim. A summer holiday for him means that, between dancing or collecting material for new dances, he takes time for swimming, boating or fishing. Except for the amount of work accomplished, Mr. Shawn’s vacation is like the holiday of anyone else. The difference consists in a combination of work and play—work that the public benefits from during the season and play that is a benefit to Mr. Shawn himself.

This summer Mr. Shawn has been working and playing in Maine, keeping much out of doors and gathering material for picturesque American dances which will be seen on new programs this coming season.

Mr. Shawn feels there are rich treasures in American folk-dances and is doing all he can to preserve them.

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

Is the Church Singer "Worthy of His Hire?"

To the Editor of MUSICAL AMERICA:

Pleading for higher salaries for church singers, your correspondent, E. S. P., refers to such vocalists using church positions to get rent money—thereby implying that they are active in this line solely because they want the money, little as it may be.

No wonder then that they are underpaid! Enthusiasm for one's work is essential to success, and if the choir singer has taken his job simply because he can't get a better, he cannot expect his pay envelope to be fattened like the proverbial calf in a stall. No wonder that so much of the singing heard in churches strikes the listener as being perfunctory, uninspired and uninspiring! If the church soloist does not "sing because he loves to sing," he doesn't deserve an increase in salary.

We all know his task is often ungrateful. He must sing without the stimulus of applause—which is difficult, but good as a dampener on the vanity most singers are afflicted with! Then he has to learn solos at short notice, maybe, and is supposed to be a good sight-reader. But no disagreeable circumstances furnish excuse for not continually giving of the best that is in him.

When the church singer goes in for church singing from motives of service, and not to rake in a few extra pennies for the purchase of loaves and fishes, he may reasonably expect to earn more money. In the meantime let him not place all the blame upon other people!

BELLE KANTO.
New York, Aug. 5, 1924.

Chauvinism or Not?

To the Editor of MUSICAL AMERICA:

May I say that in my opinion the letter of Eleanor Everest Freer, pub-

lished in your issue of Aug. 2, seems the most absurd piece of chauvinism? I did not have the misfortune to hear "Madeleine" but I did hear "Natoma" and have also played the score through and it is really only a mass of sounding brass and tinkling cymbal. Vox populi vox Dei. "Natoma" had every chance. It was presented by the most eminent operatic artists then before the public and it died a natural death. So also, "Madeleine." Requiescant!

This sort of crying up of inferior American music does the cause infinite harm. Produce works by Americans by all means, and go on producing them but when they have proven unworthy of living, let them die, and then try again.

A word more: If Mrs. Freer and others who profess such intense interest in American music would pay a little more attention to the American artist, perhaps indirectly they might accomplish more for American music. Naturally foreign artists prefer to sing foreign music. It's a poor chauvinism that doesn't work both ways!

JOSEPH C. METCALFE.
New York, Aug. 3, 1924.

The Light That Failed

To the Editor of MUSICAL AMERICA:

If your correspondent, Mr. Paul Greiff of Newark, N. J., genuinely desires an explanation of the temporary disturbance in the lights at the Stadium last Saturday night, the management will be glad to supply it, regretting only the delay occasioned by the fact that Mr. Greiff published his inquiry in your columns instead of applying directly to the Stadium Concerts office.

During the concert of which Mr. Greiff complains, something went wrong with the power plant which supplies light not only for the Lewisohn Stadium

but also for the whole of the College of the City of New York. Expedited work on the part of the engineers made it possible for the defect to be remedied within a few minutes, and we believe that a tribute is due to these men for their efficient efforts, as well as to Mr.

Reiner and the Philharmonic Orchestra for their presence of mind.

As this episode, which consumed less than five minutes, was the only one of its kind in the seven years of the Stadium Concerts, we believe that few of our patrons will indorse Mr. Greiff's menacing behest for "an explanation by the management, and a careful attention to the matter in the future."

MRS. CHARLES S. GUGGENHEIMER.
Chairman, Stadium Concerts.
New York, Aug. 1, 1924.

Democratic Nominee As a Music Patron



John W. Davis, Democratic Presidential Nominee, and a Group of Notables at the Luncheon Given by London's Lord Mayor in Honor of the New York Symphony Players on the Occasion of Their European Visit in 1920—Mr. Davis, Then American Ambassador to the Court of St. James', Is Seen Standing, Second from the Left—Others Shown in the Photograph Are the Lord Mayor and Lady Mayoress, Mr. and Mrs. Walter Damrosch, Viscount Bryce, Mr. and Mrs. Albert Spalding, Mary Flagler and George Engles

ALTHOUGH it was not a controversy as to the value of music in the civic life or whether the organization should sponsor a national conservatory of music that came so near disrupting the recent Democratic Convention in New York, music will doubtless receive hearty support should the party's standard-bearer be elected in the November election. John W. Davis, the nominee, has long been known for his interest in and appreciation of music of the best kind. As a young man in college he played the violin and possessed an attractive voice, which was heard on many occasions in his student days. Although he no longer takes an active part in music, leaving that to his daughter, who is an accomplished singer, Mr. Davis is an associate-

director of the Symphony Society of New York, and is shown in the accompanying photograph at the luncheon which the Lord Mayor of London gave in honor of the New York Symphony players when the orchestra made its memorable tour of Europe in the spring of 1920. Mr. Davis was at that time American Ambassador at the Court of St. James's. It was on this occasion that the Lord Mayor announced that Walter Damrosch, conductor of the Symphony, had been elected a member of the Worshipful Company of Musicians, and presented him with the silver medal of that society, which was founded by James I in 1604. Among those seated at the Lord Mayor's table were the Lady Mayoress, Mr. and Mrs. Walter Damrosch, Mr. Davis, Viscount Bryce, Mr. and Mrs. Albert Spalding, Mary Flagler and George Engles.

In Chicago Studios

Chicago, Aug. 2.

CHICAGO MUSICAL COLLEGE

The master courses of Leopold Auer, Xaver Scharwenka, Sergei Klibansky and other of the noted teachers assembled for summer work end officially today, the rest remaining in session until next week. Carl Busch's classes recently presented him with a volume by Rimsky-Korsakoff. Mr. Busch has been conducting work in composition and orchestration.

AMERICAN CONSERVATORY OF MUSIC

President John J. Hattstaedt has left for his summer vacation. A recital was given in Kimball Hall on Wednesday morning by a chorus made up of members of the public school music class and directed by D. A. Clippinger, a quartet and the advanced organ students.

BUSH CONSERVATORY

Vacation plans are absorbing the interest of the faculty. Boza Oumiross will tour Yellowstone and Glacier National parks; Charles W. Clark is to visit in New Jersey; Mr. and Mrs. Edgar Brazleton will motor to Manchester, Iowa; John J. Blackmore plans to travel by automobile through Indiana and Michigan; Mae Graves Atkins will spend August in New York; Mr. and Mrs. Vittorio Trevisan will remain in their Highland Park home, and Emmy Ohl has taken a cottage at Lake Bluff. Helen Frahees Sneed, soprano, winner of the Boza Oumiross summer scholarship, has

been engaged as soloist and music director of Rev. G. H. Davis' tour. A large class in the piano, voice and violin departments was graduated Tuesday at the close of one of the most successful summer sessions ever held at Bush.

SHERWOOD MUSIC SCHOOL

The junior pupils of the piano department played in Sherwood recital hall on Thursday evening. Lillian Schachtmann, Roberta Savler, Marcella Shiels, Muriel Stenus, Walton Minford, Johanna Siragusa, Leonora Dunham, Ruth Jones and Clara Siegel played music by Bach, Beethoven, Chopin, Liszt, MacDowell and others.

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The class will meet in the evening to enable teachers who are occupied during the day to attend.

**

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WEEKLY SURVEY OF EUROPE'S MUSIC

Metropolitan Singers Prominent in Wagner-Mozart Festival at Munich

MUNICH, July 28.—Beginning this Friday, Aug. 1, with a performance of "Die Meistersinger," the Munich Wagner-Mozart Festspiele will continue until Sept. 9. On Sept. 11 the last of the Munich Festivals, Hans Pfitzner week, will begin. In the performances of the Wagner and Mozart operas many singers well known at the Metropolitan Opera House and on the American concert stage will take part. Paul Bender will be the *Hans Sachs* of "Die Meistersinger" and in the Ring Cycle, Sigrid Onegin will be *Fricka* and *Waldtraute* and Maria Müller, soprano of the Munich Opera, who has been engaged for the Metropolitan for next season, will be *Freia* and *Sieglinde*. Maria Ivogün will sing the principal soprano rôles in the Mozart operas. The conductors for the Festival will be Furtwängler, who will go to America next season as guest conductor of the New York Philharmonic, Heger and Knappertbusch.

"Die Meistersinger" will open the Wagner performances on Aug. 1 and will be repeated on Aug. 17 and 28 and on Sept. 9. The cycle of the "Ring des Nibelungen" will be given twice. The first series will take place within a week, on Aug. 3, 4, 6 and 8. It will be repeated on Aug. 30, 31, Sept. 2 and 4. "Tristan und Isolde" will have its first performance on Aug. 10, and will be repeated on Aug. 21 and Sept. 7. "Parsifal" will be given on Aug. 15, 19 and 27 and on Sept. 6. The Wagner productions will take place in the Prinzregententheater.

The Mozart performances, which will be given at the Residenztheater, a small rococo typically Mozarrian Theater, will begin with "Cosi fan tutte" on Aug. 7. It will be heard again on Aug. 18 and Sept. 8. "Entführung aus dem Serail" will be given on Aug. 11 and 20, with Maria Ivogün, Paul Bender and Elizabeth Schumann in the cast. "Don Giovanni" is scheduled for Aug. 13 and 23, and "Figaro's Hochzeit" for Aug. 16 and 26 and Sept. 3.

The Munich Festivals, this year, have been divided into three distinct parts, because of the celebrations in honor of two of Bavaria's native sons—Richard Strauss and Hans Pfitzner. The Strauss week was celebrated in June, when the composer was sixty years old and a complete cycle of his works, with the exception of the latest, "Schlagobers," was given. During the Pfitzner week in September, all of his works, including the "Palestrina," will be presented. Foreigners attending the Munich Festivals are required to have special Bavarian visas, in addition to the official German ones, but they are easy to obtain and the red tape surrounding the procedure has not been sufficient to visitors, who, despite the competition of Bayreuth are coming here for the Wagner and Mozart performances.

Munich to Hear New Works

MUNICH, July 28.—The Munich Opera in the coming season will give first performances anywhere of the musical tragedy "Iceland Saga" by Georg Vollethun, in addition to Braunfels' opera "Don Gil of the Green Stockings," postponed from this season. The first hearing in this country of Beethoven's "Ruins of Athens" and "Prometheus" ballet, as arranged by Richard Strauss and Hugo von Hofmannsthal, will also be given. Other revivals will be those of Peter Cornelius' "Barber of Bagdad," Wolf-Ferrari's "Quattro Rusteghi," "Doctor and Apothecary" by Dittersdorf and Donizetti's "Daughter of the Regiment," in addition to scenic and musical restudying of works of Mozart and Wagner.



Maria Müller, Wagnerian Soprano, Now Singing at the Munich Festival, Who Will Appear at the Metropolitan Next Season

Malipiero Elected to Head Florence Liceo Musicale

FLORENCE, July 23.—Francesco Malipiero, the Venetian composer, has been elected to head the Liceo Musicale here to succeed Ildebrando Pizzetti, who recently resigned to take charge of the Verdi Conservatory in Milan. Malipiero was born in Venice in 1882, and upon graduation from the Bologna Conservatory, completed his studies under Max Bruch in Germany. He is at present a member of the faculty of the Conservatory of Parma.

Royal Albert Hall May Go, If Money Is Not Raised

LONDON, July 25.—Royal Albert Hall, memorial to Victoria's Prince Consort and scene of London's most pretentious concerts, will be condemned by the Fire Department unless £15,000 can be raised to make the necessary alterations which public safety demands. The famous organ of Albert Hall, too, is out of repair and its rehabilitation will cost a large sum. The building is held as a concert hall on a 999-year lease at one shilling a year. The sole income of the hall is from rentals and these are not sufficient to provide the funds necessary for repairs.

Operatic Novelties Scheduled for Paris

PARIS, July 25.—With three theaters presenting opera next season, Paris will have a number of interesting novelties for its delectation. At the Théâtre National de l'Opéra, will be heard "Orphée" by Ducasse; "Arlequin" by Jean Sarnet and Mac d'Ollone; "Salamin" by T. Reinach and M. Emmanuel; "Folle Jeunesse" a ballet by Leon Bakst with music by Aubert and Vuillermoz; "L'Isle Desenchantée" by Marie Star and Henri Fevrier, and "Naila" by Maurice Lena and Philippe Gaubert.

New Summer Opera Season in Dresden

DRESDEN, July 26.—A new summer grand opera season was opened recently in the Neustädter Theater, which has been renamed the Opera House on the Albertplatz. The project is under the sponsorship of the Stage People's Society, and the aim is to give good performances at low prices. The Dresden Philharmonic, led by J. G. Mraczek, is providing the orchestral music. The

opening opera was "Freischütz," and though no outstanding artists were heard, the representation was a careful and commendable one. A second production was Offenbach's "Orpheus in the Underworld," the elaborate scenic features of which were under the direction of Ernst Lert. The revolving stage of the theater is an aid to quick scenic changes. Lortzing's "Armorer" was also sung.

Donaueschingen Festival Attracts Many Visitors

DONAUESCHINGEN, GERMANY, July 25.—The annual chamber music festival given here by the Society of Friends of Music on July 19 and 20, attracted many visitors to this former ducal family seat. The new works presented were mainly by German and Austrian composers, and with the exception of Schönberg's Serenade for seven instruments and a bass voice, given by a small orchestra and soloist under the composer's baton, were not especially notable. Two afternoon and a morning concert were devoted to quartets by Heinz Joachim, Josip Stolc, Ernst Toch, Georg Winkler, Max Butting, Herman Erpf and the Schönberg pupil, Anton von Webern. These were played by the Amar and Zirka Quartets, both competent organizations. Other features of the festival were a chamber sextet by Erwin Schulhoff, pianist, who played in his own work, and songs by J. M. Hauer and J. Thaler. The vocal soloists included Joseph Schwarz, baritone. The climax of the festival came with the performance of Mozart's Missa Brevis in B in the Catholic City Church.

Gouvy's "Polyxène" Sung in the Nîmes Amphitheater

NÎMES, July 24.—Théodore Gouvy's opera, "Polyxène," founded upon Euripides' play, "Herakles" though considerably altered in the process, was presented recently in the Roman amphitheater here before an audience of 25,000 persons. Alice Daumas and Jane Hatto of the Paris Opéra won tributes of applause from the audience as *Polyxène* and *Hecuba* respectively. Mr. Audiger as *Ulysses* was also excellent. The music of the work is scholarly and well written and of decided interest throughout. The orchestra under Mr. Thouzelier and the ballet, trained by Ariane Hugon were both of a high order.

"Parsifal" Given in Arena at Verona

VERONA, July 25.—A memorable performance of Wagner's "Parsifal" was given in the old Roman arena here, which seats several thousands. Elaborate scenery was designed by the architect Fagioli, and the musical leadership was in the hands of Sergei Failoni. Choral rehearsals were held during a long period for the opening performance. The second opera announced for the outdoor season is "Andrea Chenier" by Giordano.

Dresden Opera Announces Plans for Next Season

DRESDEN, July 20.—The schedule of premières and revivals announced by the State Opera for next season includes the following works, in addition to the world-première of Strauss' bourgeois comedy "Intermezzo" on Oct. 30: Handel's "Xerxes," Lortzing's "Wildschütz," Strauss' ballet "Josefslegende" and his operas "Salomé" and "Feuersnot." The Strauss operas will be presented as part of a special celebration in honor of the composer's anniversary.

ROME, July 23.—A tablet to the memory of Giovanni Sgambati, eminent pianist and teacher, was recently affixed on the wall of the house in the Piazza di Spagna, in which he lived for so many years. Sgambati died in December, 1914.

ZURICH, July 24.—Toscanini recently completed his tour of fourteen concerts given in Switzerland, which was attended with complete success in every city in which he appeared.

Salzburg to Hear New Chamber Music



Ildebrando Pizzetti, Italian Modernist, Whose New Sonata Will Be Given at the First of the Salzburg Concerts

SALZBURG, July 26.—The Chamber Music Festival of the International Society for Contemporary Music will open here on Aug. 5 and run for four days. It was expected that the general musical and theater festival held here two years ago would be revived, but this was found impossible so the International Society will dominate the activities. At the opening concert, a young American tenor, Charles Albert Case, who now lives in Vienna, will sing three songs by Ernst Kanitz, one of the most prominent of the younger group of modernists and a pupil of Franz Schreker. The soloists for the series include Alfredo Casella, Marya Freund, Lotta Leonard, Willem Pijper, H. W. Draber, Paul Hageman and three quartets, the Amar, the Quartetto Veneziano and the Zicka Quartet. The four concerts will be held, as usual, in the Mozarteum.

The programs for this year's festival are:

Aug. 5.—Sonata in G for Viola and Pianoforte by Arnold Bax. Frauentanz by Kurt Weill. Three Songs by Ernst Kanitz. Three Sacred Songs for Soprano with Violin and Clarinet by H. Kaminsky. Sonata in F for Pianoforte and 'Cello by Ildebrando Pizzetti. String Quartet by Ernst Krenek. Four Songs by Ladislav Vycpalek.

Aug. 6.—Septet by Willem Pijper. The Curlew by Peter Warlock. On Wenlock Edge by Vaughan Williams. Duo for Violin and 'Cello by Zoltan Kodaly. Songs by A. Shenshin. Kammermusik by Paul Hindemith.

Aug. 8.—Sonata for Pianoforte and 'Cello by John Ireland. Song Cycle by Othmar Schoek. Socrate by Erik Satie. Etudes for Piano by K. Szymanski. Four Pieces for String Quartet by Erwin Schulhoff. Sonatas for Clarinet and Bassoon by Francis Poulenc. String Quartet by G. F. Malipiero.

Aug. 9.—String Quartet by Philipp Jarnach. Pianoforte Suites by Bolselav Vomacka and K. B. Jirak. Coplas by Castelnovo-Tedesco. Dance Suite by Egon Wellesz. Songs by Georges Auric and Milhaud. Octet for Wind Instruments by Stravinsky.

BUCHAREST, July 12.—Georges Enesco and Jacques Thibaud were recently heard in a remarkably fine performance of Bach's Concerto for Two Violins. The remainder of the program was conducted by Mr. Enesco.

MONTPELLIER, July 23.—Arthur Rubinstein, pianist, recently appeared in his second recital here. Mr. Rubinstein created a more favorable impression in his Chopin numbers and de Falla's "Danse du Tricorne" than in his French pieces.

Estelle Liebling

1923

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1924

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JOAN RUTH, Soprano—1924-25
MAX ALTGLASS, Tenor—1924-25

* * *

Re-engaged by Metropolitan Opera Company—

MARCELLA ROESELER, Dramatic Soprano—1924
YVONNE D'ARLE, Lyric Soprano—1924-25
ARNOLD GABOR, Baritone—1924-25

* * *

Engaged for Chicago Civic Opera Company—

AUGUSTA LENSKA, Contralto

* * *

Engaged for Cincinnati Summer Opera Company—

ANNE YAGO, Contralto

* * *

Engaged for Friends of Music, March, 1924—Artur Bodanzky, Conductor

MARCELLA ROESELER, Dramatic Soprano

* * *

Engaged for Berkshire Festival, September, 1924—

DEVORA NADWORNEY, Mezzo Soprano

* * *

Engaged for Maine Festival, October, 1924—Wm. Chapman, Conductor

MARCELLA ROESELER, Dramatic Soprano

JOAN RUTH, Soprano

DEVORA NADWORNEY, Mezzo Soprano

* * *

New York Stadium Prize Winner, 1924—

FRANCES PAPERTE, Mezzo Soprano

* * *

New York Recitals, Season 1923-24, given by—

ANNA KWARTIN, Coloratura Soprano
DEVORA NADWORNEY, Mezzo Soprano
FATHER LAWRENCE BRACKEN, Baritone

* * *

Engaged by Barcale Opera Company for Central American Tour—

YVONNE D'ARLE, Lyric Soprano

* * *

Engaged by De Feo Opera Company—

GRACE WHITE, Dramatic Soprano

PHYLLIS NEWKIRK, Contralto

Southern Concert Tour, including appearances with Minneapolis Symphony Orchestra—

PATRICIA O'CONNELL, Lyric Soprano

* * *

California Concert Tour, including appearances with Los Angeles Symphony Orchestra—

ELINOR MARLO, Mezzo Soprano

* * *

Engaged by Shuberts for Comic Opera—

BARTLETT SIMMONS, Tenor

ELSA ERSI, Soprano

RUTH WELCH, Soprano

GENE LINSA, Coloratura Soprano

DOROTHY MILLER, Coloratura Soprano

NANCY CORRIGAN, Mezzo Soprano

EVANGELINE FUNK, Mezzo Soprano

* * *

Engaged by Morris Gest for "The Miracle"—

JESSICA DRAGONETTE, Soprano

JUEL RAY, Contralto

ADELLE RAY, Soprano

THOMAS RYAN, Tenor

RENÉ VAN RHYN, Bass

* * *

Other Engagements for Comic Opera include—

LOUISE WRIGHT, Coloratura

REGINALD PASCH, Tenor

REBEKAH CAUBLE, Soprano

* * *

Engaged by Rivoli Theatre, New York—

PHYLLIS NEWKIRK, Contralto

PATRICIA O'CONNELL, Lyric Soprano

* * *

Engaged by Strand Theatre, New York—

MARYE BERNE, Coloratura Soprano

* * *

Engaged by Strand Theatre, Brooklyn, N. Y.—

JOSEF TURIN, Tenor

* * *

Engaged by Capitol Theatre, New York—

PATRICIA O'CONNELL, Lyric Soprano

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BALTIMORE CHORUS LAUNCHES CAMPAIGN

Eugene Wyatt Named to Lead
Increased Activity of
Metropolitan Club

By Franz C. Bornschein

BALTIMORE, Aug. 2.—Eugene Wyatt, organist and choir director of St. David's Protestant Episcopal Church, Roland Park, has been named as conductor of the Metropolitan Club Male Chorus, to succeed David Melamet, who recently resigned.

Directors of the club hope to increase interest in musical affairs and to establish a central point for musicians, artists, sculptors and architects. Plans have been drawn up for an addition to the club, four lots having been purchased for the extension of the present home, which includes Lehmann Hall.

Mr. Wyatt studied at the Guildhall of Music, London, and was organist at St. Peter's Church, Brockley, England. Later he studied voice under Alberto Randegger of the Royal Academy of Music. He is a Fellow of the Royal Society of Organists, and has been successful as conductor of the Treble Clef Club, a local organization which has furthered the cause of Baltimore composers.

Summer Concerts

Austin Conradi, pianist and member of the Peabody Conservatory faculty, gave an interesting recital recently before students of the joint summer school of the Peabody Conservatory and Johns Hopkins University. Five hundred students heard the program, which included a Grieg Ballade, Variations on a Norwegian folk-song and numbers by Chopin and Liszt.

The new \$48,000 music pavilion in Patterson Park, which was recently dedicated,

cated with simple ceremonies under J. Cookman Boyd, president of the Park board, as chairman, proves an attractive place for open-air programs. The opening concert included the dedication march, "Public Parks," by Gustav Klemm, conductor of the City Park Band.

Miguel Fleta Will Sing in Opera in Santiago

SANTIAGO, CHILE, July 25.—An extensive opera season is planned for the Municipal Theater here this autumn. A number of artists engaged in Italy have already sailed. The company will include Miguel Fleta, tenor of the Metropolitan Opera, who will come after concluding a season in the Teatro Colon in Buenos Aires. The local season will close on Nov. 1.

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MACBETH WILL TOUR WEST

Chicago Soprano Arranges Pre-Season Appearances in Opera

Following the successful tour last season of the opera company headed by Florence Macbeth, coloratura soprano of the Chicago Civic Opera Company, arrangements have been made for a tour between Oct. 1 and Nov. 12. Miss Macbeth will sing the leading rôle in the Wolf-Ferrari opera, "Secret of Suzanne," in Vancouver, B. C., and nine other cities west of the Rockies. She has twenty recital engagements in the Middle West and East.

Demands of the Chicago Company on Miss Macbeth's time had compelled her to postpone activities with her company until the 1925-26 season, but arrangements were finally concluded for the brief pre-season tour this fall.

FRANTZ PROSCHOWSKY

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February 23, 1923.

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO."

Gratefully yours,
AMELITA GALLI-CURCI.

October 16, 1923.

Mr. William Mac Phail,
Mac Phail School of Music,
Minneapolis, Minn.

Dear Mr. Mac Phail:

I am much interested to learn that Frantz Proschowsky will teach a master class at the Mac Phail School of Music next June. I first met Mr. Proschowsky through Josef Lhevinne, the pianist, and read a book of his, then in M.S., entitled *The Way to Sing*. I found that his ideas were so nearly my own that I became interested in him to the extent of inviting him to be my "critic" and advisor. I found him to possess the keenest ear I have ever encountered and an exact and thorough knowledge of the precious art of bel canto. He revealed to me new beauties in my own voice and I do not hesitate to say that his understanding of the voice is so thorough and his elucidation given with such definite simplicity that his is the finest vocal understanding of which I have knowledge.

Believe me,
Sincerely yours,
(Signed) A. GALLI-CURCI.

"The Way to Sing"—by Frantz Proschowsky

Published by C. C. BIRCHARD & CO., Boston, Mass.

Visits to Important Cities Will Claim Prominent Artists in Early Autumn

CONCERT artists are already packing their trunks, arranging programs, inquiring about trains and making other detailed arrangements for their first concerts early in October. For, as every one connected with the concert business knows, the first of October follows quickly upon the heels of the first of August. Two months are virtually telescoped until they disappear. And when the season begins it comes with a rush and, like a sudden fever, breaks out all at once.

So early that it can hardly be called a fall opening, but rather an interruption to a vacation, is Jascha Heifetz's scheduled appearance in the Auditorium at Ocean Grove on Aug. 21. Mr. Heifetz will not really begin his season until his New York violin recital on Nov. 15, but the Ocean Grove concert will serve as a warning to other artists of an impending rush to strange corners of many States and to Canada.

Mabel Garrison will begin her season at the Maine Music Festival as soprano soloist at Bangor on Oct. 3. She will then hurry to Dayton to sing in the Garden Scene from "Faust" and a miscellaneous program on Oct. 6, and is scheduled to "jump" back to New England to appear at the Worcester Festival on Oct. 8 and 9.

Merle Alcock will also begin her activities on Oct. 3 when she sings in Rutland, Vt., as contralto in the Alda Quartet, with which she will tour during October. All her available time until the opera season starts is completely filled.

Of the tenors, Mario Chamlee leads off with his tour early in September, opening his season on the Pacific Coast.

Prepare for Busy Seasons

Edward Johnson will begin his season with a concert in his native Canada, singing on Oct. 3 in Hamilton, Ont. He is now in Florence, the scene of former tenor successes when he was known as Eduardo Di Giovanni. Mr. Johnson's little daughter is with him and will accompany her father back to Canada. From Hamilton Mr. Johnson will go to Dayton, Ohio, where he will meet Clarence Whitehill, baritone; Marion Telva, contralto, and Mabel Garrison for their "Faust" program on Oct. 6.

Reinald Werrenrath, baritone, will begin his season in Pennsylvania about Oct. 17 and will continue through the season at his usual pace of between sixty and seventy engagements.

Albert Spalding will probably not begin until most of the others have started, as he will remain in England until late in September, securing a much-deserved rest after his strenuous season last year and his twenty-four public violin concerts in Europe during the summer. However, when Mr. Spalding does begin, he will go from one train to another as hurriedly as ever. His first concert will be at Pittsburgh on Oct. 24, when he opens the Art Society Series in Carnegie Hall, the first big music event of the season there.

Cecilia Hansen will not begin until late in October, as her European engagements will hold her abroad through the early autumn. Miss Hansen will begin in Fitchburg, Mass., giving her first violin recital before the Smith College Club of that city, one of the chief musical organizations in that section of New England.

Eva Gauthier, soprano, will probably start at Montclair, N. J., on Oct. 21, when she will give her "Java to Jazz" program.

Margaret Matzenauer, contralto, will have one of the busiest seasons of her career, devoting more of her time to concerts this year than last. Mme. Matzenauer will give her first concert at Springfield, Mo., on Oct. 15.

On the following day Allen McQuhae will begin his tenor season by opening the Purdue University Artist's Course at Lafayette, Ind.

Louise Homer and Louise Homer Stires, contralto and soprano, will begin their season together with a joint concert at Saginaw, Mich., on Oct. 9.

November will, if possible, be even more filled as a month for important openings, beginnings and débuts. Maria Kurenko, soprano, will be heard for the first time on this side of the Atlantic,

making her début in New York. Alexander Brailowsky, pianist, will also make his first appearance in North America late in the month. Mme. Leschetizky's American début will take place in Chicago on Nov. 7 and 9, when she appears as soloist with the Chicago Symphony, Frederick Stock conducting.

Josef Hofmann will begin his piano season in Symphony Hall, Boston, on Nov. 9. Hulda Lashanska, soprano, will open her extensive tour on Nov. 12 in Philadelphia, appearing in the Forum Series in the Academy of Music. Moriz Rosenthal will start his second coast-to-coast tour since his triumphant return last year after an absence of seventeen years, opening in Denver on Nov. 18 and then going to the Pacific Coast before coming East. Felix Salmond, cellist, also starts his 1924-1925 tour in the West.

Many important artists, however, will not visit America until comparatively late in the season. Ernst von Dohnanyi, for instance, is not coming to give piano recitals until January; Maria Ivogün, soprano, will not be here until late in December; the London String Quartet is held in England by many engagements until the middle of December, and Nikolai Orloff, pianist, will not make his American début until some time in February.

MANY CONCERTS BOOKED FOR CALIFORNIA COURSES

Music-Lovers to Welcome Many Musicians Well-Known on Pacific Coast

Concert courses are being arranged in numbers of cities and towns in California.

Rendondo Beach has booked a course of four concerts through the Elwyn Concert Bureau of Los Angeles. Mario Chamlee, tenor of the Metropolitan Opera, the Los Angeles Philharmonic Orchestra, Eva Gauthier and the Noak String Quartet are engaged.

The Seven Arts Club of Long Beach announce a course of three attractions for its season. Mr. Chamlee, Reinald Werrenrath, baritone, and Ernst von Dohnanyi, pianist.

The University of Southern California will again hear Mr. Chamlee, upon whom was conferred the degree of Master of Music last year. The other attraction of the course will be Albert Spalding, violinist.

At Palo Alto Mr. Werrenrath will lead the list, with Mr. von Dohnanyi to follow and Mme. Gauthier completing the course.

Bakersfield will bring forward on its artist's course a son of California who sings at the Metropolitan Opera Lawrence Tibbett, baritone. Cecilia Hansen, violinist, Maria Ivogün and Merle Alcock, soprano and contralto, will also appear on this course.

The Stockton artist's course will include a recital by Miss Alcock, to be followed by Mr. Chamlee, Mr. Spalding and Mr. Werrenrath.

San Jose will present a course which will include the Los Angeles Symphony, Mr. Spalding and Mabel Garrison, soprano.

Montana Music Teachers Book Concerts

The Music Teachers' Association of Missoula, Mont., has secured for its music and lecture course the services of Cecilia Hansen, violinist; Ernst von Dohnanyi, pianist, and Maria Ivogün, soprano.

Artists Engaged for Reno, Nev.

Reno, Nev., will hear this coming season Ernst von Dohnanyi, pianist; Maria Ivogün, coloratura soprano; Mario Chamlee, tenor, and the Metropolitan Male Quartet, a group of California singers.

Adela Verne, English pianist who will return to America next season under the management of George Engles, will make her initial appearance with the New York Symphony in Aeolian Hall, Nov. 30. Her first recital is scheduled for Dec. 7 in Town Hall.

Erna Rubinstein, violinist, will make her first tour of the Pacific Coast next season.

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ELISABETH RETHEBERG
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Contraltos:

MERLE ALCOCK
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MARGARET MATZENAUER
MARION TELVA

Tenors:

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NEW YORK, AUGUST 9, 1924

BAYREUTH AND DEMOCRACY

THE effect of American democracy upon the Bayreuth Festival may give pause to those Europeans who have been in the habit of looking to princes and intendents for support of the arts.

Had Siegfried Wagner not collected money in America for a revival of the festival, no performances could have been given this year; and reports state that American visitors to the Wagnerian shrine outnumbered pilgrims from any other foreign country. It is further reported that the royal and aristocratic folk who used to flock to Bayreuth from various German principalities were this summer in the minority, and that their places were taken by representatives of the upper middle class.

These are facts that the thoughtful may well ponder. Gone, evidently, are the days when Cosima Wagner, herself an autocrat who ruled with a rod of iron, would almost literally bend the knee before the first princeling to enter the sacred precincts of Wahnfried. And, since Mme. Cosima is in a delicate state of health which prevented her from personally superintending every detail of this year's productions, it may be assumed that gone also are some of the rigid regulations which gave her authority to chalk out on the stage the exact positions which she demanded participants take. This new spirit of democracy may have stirred subtly within the hallowed walls of the Festspiel-haus, but once allowed entrance, the potency of its spell will be difficult to counteract.

Toward what point, then, is the musical world

advancing? Surely the direction is away from traditions that kept artists of originality and culture dangling in mid-air at the whim of some petty ruler and dependent upon him for favors and encouragement. In America, thank heaven! the artist has always had the great, whole-souled public for his mentor and to it he can appeal for sustenance and final judgment. In Europe he might be sustained at an important post solely through the protection of someone who, while passionately sincere in a devotion to music, could still assume a trifle too much as an arbiter of taste and opinion.

Yet, even in Europe, this autocracy is passing. Music the world over is becoming more and more the possession, not of a privileged few, but of the many who are fast learning that it belongs to them as much as sunshine or a nightingale's song in a moonlit grove. To the consummation of this end America is making a contribution of vast importance.

THE CHILDREN'S HOUR

CITIZENS of Miami, Fla., who plan a series of symphony concerts for children, may be building better than they know.

It is not easy to change the tastes of adult music-lovers who, demanding repetitions of melodies they have known from their youth up, refuse to adjust themselves to changing ideals and to listen patiently to something new; but to lead the child's mind into wider paths is a simple matter, calling for no greater effort than a little care in the selection of attractive material.

Moreover, promoters of symphonic concerts for children are building for the future, since to deal with children is to shape, to some extent at least, the intelligence that will control and direct our country's development.

Already, in different American cities, symphonic concerts for children have proved their cultural worth. Heads of festivals have taken up the idea, including programs by and for children in their schedules, and Walter Damrosch recently carried the principle to London, where his success was no less emphatic than in New York.

The children's hour has struck; but, in reversal of time-honored tradition, it is an hour that marks, not the end of a day, but the dawning of a light that will illumine all the years to come.

BUSONI'S WILL TO SERVE

HOW apparently freaky are the gods when bestowing priceless gifts! Having decided that a man shall become a great pianist, they fret him with an impulse to remove his piano to a secondary place and enter the lists as a composer. Rubinstein was an outstanding example of a genius thus harassed; Paderewski has been moved by a similar discontent, and to their company must be added the name of Ferruccio Busoni, whose passing in Berlin was chronicled last week.

It meant little to Busoni that musicians in all quarters of the globe clamored for his playing. His mind was concentrated upon what he considered bigger matters, such as composing and the development of a new harmonic system. But whether it is as a theorist, composer or performer that posterity will decide to honor him most, it is certain that homage can never be withheld from an intelligence so profound and a will to serve that was disciplined to its highest understanding.

LETTERS sent to some hundred colleges are expected to bring answers filled with valuable suggestions to the forty-sixth annual convention of the Music Teachers' National Association in St. Louis next December. Much useful information and many helpful opinions should be gathered by this means into the central distributing point which the convention will represent.

Two Weeks' Notice Essential

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Personalities



Photo by Park Studio

Soprano Calls on "Electrical Wizard"

Just before sailing recently for a European vacation, Anna Case made a call on Thomas A. Edison, the veteran inventive genius, at his home in the Oranges, N. J. The soprano was cordially greeted by Mr. Edison, who takes especial pleasure in this artist's records for the phonograph—perhaps his most popular and widely enjoyed invention. Miss Case has gone abroad to rest after a season including numerous concert engagements, among which were appearances as soloist at the Democratic Convention and with the New York Philharmonic at the Lewisohn Stadium.

Weismann—The dramas of Strindberg, with their symbolic, and often mystic, texts, have been used for few opera librettos. But the "Dream Play" is now being used as the basis of a lyric drama by the German composer, Julius Weismann, according to a report from abroad. Weismann is the composer of numerous chamber and vocal works, and his violin sonata has figured on American programs.

Freund—An invitation has been extended to Marya Freund, soprano, to sing at the Salzburg Festival of the International Society for Modern Music this month. This honor was accorded the singer by the central committee of the society. The invitation has been accepted by the interpreter of ultra-modern works, and she will be heard in new numbers by Satie, Milhaud, Auric, Castelnovo-Tedesco, Vopalek and Schenschin.

Van Buren—The charms of the harpsichord have appealed as much to English audiences as to those of America, as this instrument has been played by Lotta Van Buren in her series of concerts abroad this summer. The artist is proficient as well on other old instruments, and London society has found interest in her programs of music of another century. Miss Van Buren was recently the guest of Lady Astor, whose activities in Parliament have made this former American woman a leading figure in British politics.

Ronald—Sir Landon Ronald has been elected president of the Incorporated Society of Musicians, a British organization. Sir Landon is one of the most active workers in the English orchestral field, and his labors during a number of years as conductor and composer, and as head of the Guildhall School of Music, have made a valuable contribution to the musical life of his country. He gained a great popular success as leader of the series of Promenade Concerts known as the "Ronproms" last year. He was knighted for his services to music in 1922.

Schelling—Ernest Schelling has evolved a new work for the piano, but it probably will not appear on his recital programs this season. It is an arrangement of the Spring Song of Mendelssohn, as "revised by a piano tuner!" Mr. Schelling hesitates to play it publicly, possibly on the ground that it may found a new school of music! The composer and pianist is now spending a summer vacation in Switzerland, preparatory to making a brief European tour, after which he will again play in the United States.

D'Alvarez—Writing to the London *Daily Telegraph* on the subject of the need for a national home for opera in the United Kingdom, Marguerite D'Alvarez recently expressed the following opinions: "Opera can only be given in something near perfection by a company attached to a permanent opera house. The need for long drawn-out rehearsals, for absolute coordination of singers and orchestra, makes the case of opera quite different from that of the ordinary stage play. . . . I would have an opera house, publicly supported, in every town, but I suppose that is too much to pray for!"

Williams—The interest aroused by the recent première in London of Vaughan Williams' opera, "Hugh, the Drover," was evident in widely different circles of society. Queen Mary of England, attended by the Countess Fortescue and Lady Bertha Dawkins, was present at the private preliminary hearing given the work by students of the Royal College of Music. After the public première by the British National Opera Company, the composer was given an elaborate ovation. A crowd gathered at the stage door and cheered him, and a periodical devoted to boxing published a special article on the scene of the first encounter in the opera!

Point and Counterpoint

By *Cantus Firmus*, Jr.

The War of the Verbs; or, Everybody to His Own Language

OUR language is not yours, as the Ottoman said to the Ojibway. And, in preference to the terrors of Volapuk or one of the other "synthetic" tongues, everybody has, to date, stuck tight to his own. Here comes up one of the Great Difficulties of music. (There are several.) How can a Scandinavian soprano deliver the wares of Grieg and her other countrymen so that they will be more than beautiful noise to the New Yorker? It used to be simpler in the days when everybody talked Latin!

Having recently dropped in upon a concert all of which, including the opening address, was in purest modern Greek, we can sympathize with those Mid-Western ladies who in despair have formed Societies-for-the-Anihilation-of-Other-Languages!

It would be a hard blow for the publishers of librettos, but it would clear the atmosphere, especially around Gotham's gateway to the continent.

What Is Opera Without Queer Sounds?

NOW that the Japanese sentence structure is doomed to take its place among the "dead" tongues locally, we still have the Caucasian, the Caledonian and the Greek to battle with! When translations are lacking, the critic is sadly "up a tree."

Not many days ago a Chinese opera company began operations just off the Bowery, and its ancient music dramas in the complacent idiom of Peking were unrolled at greater length than a "Ring" opera without cuts.

This, fortunately, was not among the orthodox assignments, else we should have had to move our belongings to the scene of the struggle, along with fodder for a siege!

The Grand (Opera) Gesture

IN the words of the concert-managers' slogan, "What Is the Solution? Frankly, we don't know—unless to do away with words altogether, as some Enterprising European Song-Specialists have already done! The sign language would then have to step in to mark the vast chasm between Wounded Pride and Meek Surrender, or any other of the umpteen primal emotions.

But we are afraid the average operatic addict's supply of gestures would hardly reach. The usual list, about as follows, would have to be Brushed Up:

Arms extended semaphore-style at full length: deadly jealousy (of leading co-artist), fear of exposure (in faulty sense of tune), deadly determination (to outwit final *tutti* of orchestra).

Right arm lifted toward "flies" (especially popular with chorus members): expectancy (of cue for Vibrato-Effect with Punch), triumph (made full turn

without stepping on train, one's own or another's) or menace to impresario whose box-office gives signs of running low before Saturday night.

Oh, Henry!

I AM thinking," writes our good friend, Kasey, "of applying for the movie rights to Henry T. Finck's forthcoming autobiography." The former New York *Evening Post* critic writes to him:

"I am now gathering the material for my Memoirs. I shall have some startling changes of scenery: (1) Missouri during the Civil War; (2) Oregon before it had a railway; (3) 5 years at Harvard; (4) 4 years in Europe; (5) 43 years in New York; (6) 20 summers in the Maine woods; (7) Finale in the French Riviera. Can you beat it? And I have loads of anecdotes . . ."

We suggest "The Trials of Henry Theophilus" as a title for this absorbing work!

* * *

Quite!

A N amusing story is told by Sir Landon Ronald, the English conductor, in his "Variations on a Personal Theme," of an informal musicale given by the late Queen Victoria.

The ruler was a good pianist herself, and, having heard that one of her ladies-in-waiting had a good soprano voice, she "commanded" her to sing.

The poor woman was so nervous that she omitted the customary trill at the end of the aria, and the queen observed it.

Turning to the singer's sister, she demanded: "Doesn't your sister shake?"

"Indeed, yes, Your Majesty," said the other. "She's shaking all over!"

* * *

Paragraphisms

A NEW YORK laundryman recently turned to singing in grand opera. A nice soaperific for the audience, no doubt.

J. S. W.

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new operas listed by Pratt in his Encyclopedia of Music and Musicians as having been produced since 1900, only fifteen may be said to have established themselves with any degree of permanence. 2, Paris.

? ? ?

Strengthening the Fourth Finger

Question Box Editor:
Please suggest some simple exercise for strengthening the fourth finger.

B.

Fargo, N. D., Aug. 1, 1924.

Practice simple exercises with the other fingers held high and then gradually lower them. You will find this will cause a marked improvement.

Manhattan Openings

Question Box Editor:

Will you please publish the dates and the operas of the opening nights of the Manhattan Opera House during the Hammerstein régime? P. D.

Brooklyn, Aug. 3, 1924.

Dec. 3, 1906, "Puritani;" Nov. 4, 1907, "La Gioconda"; Nov. 9, 1908, "Tosca"; Nov. 8, 1909, "Hérodiade."

? ? ?

Concerning Wilhelmj

Question Box Editor:

Is the violinist Wilhelmj still living, and if so, where? H. P. F.

Chicago, July 26, 1924.

Wilhelmj died in London, Jan. 22, 1908.

Contemporary American Musicians

No. 339
Edward Rechlin

EDWARD RECHLIN, organist, was born in Cleveland, Ohio, on Oct. 5, 1884. His early education was received at home and his father, an eminent mathematician, wished him to become a teacher. The family moved to Chicago in 1893, and Mr. Rechlin continued his studies at the normal college at River Forest, Ill., from which he was graduated in 1902. He had played the piano by ear when a small child and also received instruction on the cello as well. On graduation, Mr. Rechlin taught in a grammar school in St. Louis and at the same time studied organ with Charles Galloway and played in church. On account of a nervous breakdown he returned to Chicago and entered the American Conservatory, studying piano with Heniot Levy. In October, 1904, he came to New York and shortly after became organist at Immanuel Lutheran Church, which position he still retains. About this time he acted as accompanist for Hans Kronold, Johanna Gadski, Schumann Heink and other eminent concert artists. In 1910 he went to Paris for a four months' course of study under Guilmant, specializing in Bach and Guilmant's compositions. The following year he returned to Paris, this time to Widor for more study of Bach and also coached in Widor's Organ Symphonies. In 1913 he again studied with Widor during the summer. Since 1918 Mr. Rechlin has toured in recital, appearing throughout the East and South and as far west as Denver, specializing in the compositions of Bach. Mr. Rechlin married Margretta Sanders in New York in November, 1908.



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Edward Rechlin

piano and in part singing from his father, who was an excellent amateur musician. At college Mr. Rechlin studied singing, piano, organ and violin and played cello in the school orchestra and gave instruc-

Pointing Anglican Chants

Question Box Editor:

Please give me some hints on the pointing of Anglican chants, as the indications in the hymnals are not very clear.

R. H.
Memphis, Tenn., Aug. 2, 1924.

Clean pointing of Anglican chants is largely a matter of practise. Not all cathedrals in England use the same pointing but there are a few general rules that obtain everywhere. The vertical lines in the printed chant correspond with the bar-lines in the music; the colon indicates the double bar at the middle of the chant if a double chant, one of eight measures, is used, and the place to repeat if a single chant is used; a double dash means that the word or syllable sung to the first note in the measure is carried on through the second note; the accents above certain syllables

indicate that you hurry along to those syllables. If the accented syllable is directly next to the bar-line it is dwelt on, if one syllable intervenes between it and the bar-line it is slightly stressed and if two syllables intervene, it is accented almost imperceptibly and not dwelt on at all; an asterisk indicates a breath. It is not possible to explain the entire system in a few words but the above hints may be of assistance.

? ? ?

About Operas

Question Box Editor:

1. What proportion of new operatic works survive their first year? 2. In what European city is the greatest number of new operas produced?

V. D.

New York City, Aug. 3, 1924.

1. This would be difficult to answer with any certainty, but of about 1000

Richard Strauss Feted on Anniversary by European Municipalities and Public

[Continued from page 3]

stands the popular "Rosenkavalier," which blends both styles and, in its fascinating combination of Viennese waltz and post-Wagnerian operatic writing, will probably remain one of Strauss' most agreeable works to succeeding generations.

In all these developments the type of mind that most often impresses one is that of pure intellectualism. There is a serious cleavage in the composer's personality between the warm, the human, the emotional and sympathetic, and, on the other hand, the substance, the mechanism, the mastery of his medium. Spirit and letter are too often at war. This doubtless accounts for some of those unfortunate pages which have led one critic to style Strauss "the genius of bad taste," as contrasted with Debussy, whose sense of fitness hardly ever wavers.

The best possession of the German composer is a strain of the folk quality—that sweet and serene endowment—which is apparent in his best songs, in the subjective tone-poems like "Till Eulenspiegel," "Don Juan," "Don Quixote" and "Hero's Life." In some respects "Till" is his highest achievement—fully justifying Daniel Gregory Mason's estimate of the composer as a Thackeray working in tone. The pathos and irony of this work, its sweetness and cruelty, represent Strauss' better genius. The pity is that a huge technical apparatus in subsequent works was employed to defy, amaze and shock, and that in the large-scale music dramas—except "Rosenkavalier"—there is little of this quality allowed to emerge.

The High Priest of Program Music

"Program music" has today something of antique ring. "We have outgrown all that," one may say, but in reality this scheme permeates all our ways of musical thought. The standard-bearer of the modernists, Stravinsky, has composed most of his major works in this medium, either because they are for the stage or are illustrative of some theme. Schönberg has devoted his highly individual musical works mainly to the unfolding of some story—if we except the "Five Orchestral Pieces" and the "Chamber Symphony." In other countries leaders of the musical movements—Respighi, Pizzetti and Malipiero in Italy; Ravel, D'Indy, Milhaud and Dukas in France; Bax, Vaughan Williams and Holst in England—are all devoted to the ideal of the *pictorial*.

So that, although Strauss' impulsion to this movement, his reduction of music to a vivid means of pictorial writing, was a side-step from the real path of the art, he has been the great copy-book of the younger composers. He is the master of thematic invention, of tonality, of modulation—in brief, of orchestration—to whom all the tyros go to learn, and it is significant that he was delegated to bring Berlioz's classic work on instrumentation up to date.

That his knowledge of the orchestra

has always been wisely employed is another question. The master composers of the past have usually been distinguished in some degree for economy of means, and one of Strauss' weaknesses in his middle periods was his tendency to pile up instruments so that, in fact, one class sometimes neutralized the other. It is another instance of the failure in his art often to match the means and the end.

His realistic devices sometimes detract from the larger issue—as in the Sinfonia "Domestica," "Zarathustra" and the "Alpine" Symphony—and represent the fact rather than the emotion behind it—which is the important thing for music. His catalog of horrors—the pulse-beats of the expiring man in "Death and Transfiguration," the weird buzzing that accompanies the execution of the Baptist—these are only a few examples of the touches that, although often magically realistic, are likely to pall with the years and seem as laugh-provoking to irreverent future generations as the horrors of certain old melodramas! Nothing becomes so soon "dated" as the sensational, the shocking, the productive of shudders.

The Question of the Stage Works

Despite exaggerations, the tone-poems of Strauss are today classic and several will be prized as music when programs are forgotten. Moreover, out of his rather large productivity in the field of the song, at least a score of works are unlikely to be less valued by future hearers than they are today—"Morgen," "Traum durch die Dämmerung," "Allerseelen," "Ständchen" and "Ich trage meine Minne" are favorites. The "Burlesque" for piano and orchestra is occasionally heard, and several choral works and pieces for string and other small ensembles, scenes for voice and orchestra and the Horn Concerto are worthy of mention beside the seldom-performed early Symphony in F Minor and "Enoch Arden" melodrama.

The question of the music dramas seems a more vexed one. The early "Feuersnot" and "Guntram" have never held the stage. Despite periodic "Strauss Festivals" in Europe—particularly plentiful on the recent anniversary of his birth—Strauss comes perilously near to being a "one-opera" composer. "Rosenkavalier" is universally popular for its brilliant writing for the voices, its merry, if somewhat scandalous, libretto; its graceful rococo atmosphere, and—a rare thing in the Strauss operas—some genuine emotions.

"Salomé" has had a checkered career in the United States, and its banishment from the Metropolitan after its first performance was probably only a hastening of the ultimate shelving. Its revival by the Chicago Opera several seasons ago has not raised it into general esteem, particularly as its action is now perceived to be mainly transparent melodrama and its score, in spite of some effective pages, is singularly lacking in charm. "Elektra," besides being almost impossible to perform, has an action of

dreary and lugubrious horror, and whereas the old Greek drama impressed by the iron rule of the gods, the Hofmannsthal version presents psychopathic characters working out their own diseased fates. The music has, nevertheless, been rated fairly high in spots by the discerning.

Of the last operas of Strauss, "Aradne," a brilliant capriccio, could hardly serve for more than a curtain-raiser. And in spite of its charming score in the composer's "new" style, the erudite fooling that forms the subject of the comedy can never have so firm a hold on the emotions of a public—especially in foreign lands—as a drama of the customary operatic type. "The Woman Without a Shadow" has never been heard in America, and though it provides opportunity for sumptuous staging, its complicated theosophical plot of the empress who seeks the shadow of the tanner's wife to cure her barrenness is "caviar to the general." The leading rôle is said to be one of the worst ever devised to try a feminine throat.

The Strauss ballet "The Legend of Joseph" has had a fair measure of success when produced in recent seasons abroad. Its appeal is largely pictorial and the lavish staging in the style of an Italian Renaissance painting on the Biblical subject, together with colorful and climactic libretto, helped the work over some aridities in the music. The latest production of the composer, the ballet "Whipped Cream," is based on so *jeune* a subject and has a score so considerably under Strauss' better achievements that its recent Vienna première was largely a *succès d'estime*. The forthcoming world première this autumn in Dresden of the "bourgeois comedy" "Intermezzo," with a plot based on an instance of mistaken identity, has aroused expectancy.

Will the reported opera on the subject of "Cleopatra," for which Hofmannsthal is said to be preparing the book, again give the world a new first-rate operatic score from Strauss' pen? The period of the symphonic poems seems to have definitely closed with the "Alpine" Symphony, and it is among productions for the stage that the composer may reasonably be expected to do his most significant future work. The rococo style of the "Rosenkavalier" seems especially fitted to his later phase and it is quite possible that this superb musician and singularly gifted conductor will again delight a legion of hearers in many lands with a graceful comedy of this type. Perhaps "Intermezzo" will prove the awaited opus—and rejoicing will fill the breast of the Strauss adherents, among whom you and I are numbered!

R. M. KNERR.

Alfred Cortot Will Open Tour in New York Symphony Concert

Alfred Cortot, French pianist, will open his fifth American tour as soloist with the New York Symphony on Jan. 24 and 25. He will play in Philadelphia on Jan. 26, Louisville, Jan. 27; Ann Arbor, Mich., Jan. 28. On Jan. 30 and 31 he will be soloist with the Chicago Symphony. Mr. Cortot's orchestral engagements include appearances with the New York Symphony, the Chicago Symphony, the Los Angeles Philharmonic, the Philadelphia Orchestra, the New York Philharmonic and the Boston Symphony.

Claire Dux, soprano, will make her third tour of the Pacific Coast within one year next October. She probably will not be heard in the east until late in November.

Elizabeth Bonner has been heard recently in several recitals in Pennsylvania, including appearances in Bloomsburg and Lock Haven.

JOINS CURTIS INSTITUTE

Isabella Vengerova Added to Faculty of Philadelphia School

Isabella Vengerova has joined the faculty of the Curtis Institute of Music in Philadelphia as a teacher of piano, according to a recent announcement. Mme. Vengerova began her career as a teacher in the old Imperial Conservatory in Petrograd at the outbreak of the Revolution of 1905. A young graduate of the Vienna Conservatory, Mme. Vengerova was studying in Petrograd preparatory to taking her diploma there. At that time Mme. Essipoff, the great pupil and second wife of Leschetizky, was conducting a master piano class. At the outbreak of the Revolution, doctors ordered Mme. Essipoff to leave Petrograd, but she refused until she had persuaded Mme. Vengerova to take her master class.

Thus began Mme. Vengerova's teaching career at the Conservatory, a career which, after the close of the Revolution, embraced some years as Mme. Essipoff's assistant and then ten years conducting her own classes. Mme. Vengerova has now definitely decided to make America her home. In addition to teaching in the Curtis Institute, she will have private pupils in New York. She expects to make a number of concert tours.

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W. Otto Miessner, Musician and Educator, Would Enlist Music Dealers in Monster Missionary Movement, Which Would Ultimately Provide Instruction for Every Child in America—Classes Already Begun in Many Cities

W. OTTO MIESSNER, former head of the Milwaukee State Normal School music department, is ambitious to teach 10,000,000 American children how to play the piano. He has Census Bureau and National Bureau of Education figures to show there are at least that many children who receive no instruction in music. The course of class study he has outlined is intended to catch and hold the interest by starting with songs and working back to the underlying fundamentals of music.

"A child wants tunes," says Mr. Miessner. "He can't see the sense of spending hours in tedious finger exercises. The modern procedure in teaching languages is to awaken the child's interest by beginning with a story and working back to the elemental bases. That is exactly the reverse of the method prevailing a generation ago, when the child learned the alphabet and nonsense syllables. I have applied the modern psychological and pedagogical procedure to music. The child learns simple melodies first and then goes on with harmonic analysis."

"Once his interest is awakened it is simple to teach the fundamentals. It is an objective study. The teacher plays and twenty pupils in a class follow her example. Group study increases the interest. Boys like to take piano lessons if they are in a class with all the boys in the neighborhood."

The classes use "The Melody Way," a collection of fifty-six simple English,



W. Otto Miessner

French, Italian, Russian and German folk melodies, simply arranged with original texts. Mr. Miessner has contributed twenty songs of his own in the folk style. The songs are arranged to bring in five-finger exercises and teach the elements of music. Rhythmic games, singing games, drum music, the hop, skip and jump, see-saw and swinging

are all used to aid in teaching.

In working out his course of study Mr. Miessner has drawn on his twenty-four years of experience in public music, first as director of music in the public schools of Oak Park, a suburb of Chicago, and later as head of the Milwaukee State Normal School music department and as a member of the summer faculty of the American Institute of Normal Methods in Northwestern University. He was co-author of the Progressive Music Series. At present he is head of the public school music department of the Wisconsin College of Music in Milwaukee and president of the Miessner Piano Company. In addition to his songs in the collection, he has composed a piano sonata and other piano and orchestral music. Last year the Cincinnati Conservatory conferred on him the degree of Doctor of Pedagogy.

In accomplishing his missionary task Mr. Miessner is enlisting the aid of the piano dealers. His plan is to have the dealer give ten lessons free to children from eight to fourteen years old in groups of twenty. If the child is not interested at the end of ten lessons, Mr. Miessner believes he never will be. Classes were started in the store of J. W. Jenkins and Sons' Music Company in Kansas City on June 16 and the attendance has grown to 500, with 65 per cent boys. Stores in Detroit, Grand Rapids and Grand Haven, Mich.; Toledo, Ohio; Roanoke, Va.; Indianapolis, Ind.; Joplin, Mo.; Salt Lake City and Ogden, Utah; San Francisco and Oakland, Cal.; Wichita, Kan., and Omaha, Neb., have since established classes. J. S.

Famous Melodies Own Negro Authorship

Rare Manuscripts Collected by Maud Cuney Hare, Boston Musician, Reveal Musical Inheritance of Race from Sixth Century, When Mabed Was Favorite Singer

BOSTON, Aug. 2.—Maud Cuney Hare, exponent of Creole and Afro-American music, has received commendation for her display of rare manuscripts and documents relating to this music recently exhibited at Wanamaker's Philadelphia store. One case was devoted to Creole music, pertaining to which Mrs. Hare personally showed interesting pictures and old music. The place of the African in music is an honored one. As early as the sixth century an Arabian Negro, Mabed, is spoken of in old records as possessing a remarkable voice and keen technic in composition. Again, in the sixteenth century, there are numerous accounts of Negro entertainers of high type, though little of their work remains.

There is the popular tale of the Beethoven "Kreutzer" Sonata, which, it relates, was written for a mulatto violinist, George Polgreen Bridgetower, and was first played by Beethoven with Bridgetower as accompanist. Bridgetower was a musician of renown and considerable temperament and toured in concert. A subsequent quarrel with Beethoven broke their association. It was after this that Beethoven gave the sonata its present name. Cambridge conferred a degree of Mus. Bac. on Bridgetower.

It is also maintained that the last two stanzas of the British national anthem, "God Save the King," were written by a Negro, Egbert Martin, who came from the West Indies. Little is known of this writer, and the generally accepted theory is that the anthem is a traditional and very old one.

Samuel C. Perkins, a white soldier in the Federal forces during the Civil War, is generally given credit for the music of "John Brown's Body," but he himself said his inspiration came from an old Negro melody which had no other words than "Glory, Glory." Thinking it might make a good marching tune, he set down

as much of it as he could, and later Julia Ward Howe wrote the words for the present "Battle Hymn of the Republic," which is the modern version.

During the days of slavery there were many Negroes, particularly in and about New Orleans, whose compositions and talent brought world-wide recognition. Among them were Basile Bares, Lucian and Sidney Lambert and Edmond Dede, all of whom received much of their training at the famous Opera House in New Orleans.

"Montague Ring," daughter of the tragedian, Ira Alridge, who found fame in Europe, is now in England and is recognized as a vital spirit in modern music. Among her pupils are listed the Countess of Dunmore, Lady Helen Mitford and Lady Bissett. She is the only colored woman who has received a scholarship from the Royal College of Music.

In other interesting exhibits Mrs. Hare has traced the development of various African dances and shown that the tango or tangona, as it is known in Africa; the Habañera, commonly associated with Cuba, and the bamboula, often thought indigenous to Louisiana—are all traceable to ancestors in Africa, and not Spain.

To demonstrate further the simple yet powerful origin of African music, Mrs. Hare has, through the courtesy of Mr. Toothacker, curator of the Commercial Museum, placed on view several cases of primitive musical instruments from Africa.

Mrs. Hare is looking forward to a busy season and already has booked important concerts, including dates in the Brooklyn Institute of Arts and Sciences; Albany, N. Y., Institute, Historical and Art Society; Syracuse University and a series of West Virginia concerts, all in Creole Music-Talks. William Richardson, baritone, who appears jointly with Mrs. Hare, will also give a number of individual song recitals in the large cities.

W. J. PARKER

Gustave L. Becker Plays Compositions in Beechwood School

JENKINTOWN, PA., Aug. 2.—Gustave L. Becker recently played a number of his own compositions at a piano recital in the Beechwood School, complimentary to students attending the Progressive Series Normal Course. His compositions included two mazurkas, "Two Sketches from the Far North," an "Evening Reverie," Gavotte Humoresque, Valse Amabile and his transcription of Henst's Etude, "If I Were a Bird." In addition he played numbers by Bach, Gluck-Brahms, Chopin and Liszt.

The success of John Barclay's recent London song recital has resulted in a number of engagements which will keep Mr. Barclay abroad several months longer than he had expected. He probably will return to the United States in October.

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Spirituality New Factor in Honegger's Art

Aspiration Towards Deity Appears in "Le Roi David," While Former Strength and Rhythmic Characteristics Are Retained—Polytonality Skilfully Used in Score Which Delights Musicians and Public—Composer Is Personally Unaffected and Earnest

By JEANNE DE MARE



ISSED, tolerated, then wildly applauded, all in the space of two years, Arthur Honegger is now established as one of the foremost young composers of the age.

Established—one rather shudders at that word. It calls forth visions of staid conservatism so pleased with its own ideas that new ones can scarcely creep in—and by no wild stretch of the imagination can such a vision be connected with Arthur Honegger, open-minded, eager and determined behind the magnetic softness of his velvet brown eyes.

Anyhow, the very change in the attitude of audiences cannot altogether be explained by the growth and education of public taste. However strong a factor that may be, one must also look to the composer himself. If a true genius, he is bound to search and evolve.

Honegger's first works showed a mind rich, powerful, but complex. Simplicity fled in the hypnotism of new sounds, of new rhythms, in a desire for a symphonic strength which too often became synonymous with harshness. One of his gods was Strauss, the ultra-materialist. Now his greater god is Bach, whom he studies constantly, a wiser and kinder god!

Little by little Honegger's style clarifies itself. Polytonality, well employed, gives airiness; the space between strands of tonality which cannot blend transforms a doughy mass into a harmonious on-going whole. This one finds for the first time in "Le Roi David," accepted by staid musicians as well as by the public at large.

Strength Predominates

In "Le Roi David" the foremost characteristic is that of strength, of rhythm of course, of continuous movement. And for the first time perhaps in Honegger's work, there is spirituality. Not the spirituality of Debussy, in whose works silences make the very soul speak, whose harmonies evaporate into infinity bringing forth the essence of things and beings. In Honegger's work there is more an aspiration toward Deity, an aspiration conveyed by the very airiness of the texture, whose lines move upward in an ever-increasing colorful rhythm.

Polytonality is found mostly in the marches and in effects where the vividly different tonalities force the lines to keep their individuality in the mass (like bright blues, reds and greens moving distinctly but harmoniously in and through a mass of color). Purely harmonic passages resolve classically to the tonic chord. At other times there are unresolved appoggiaturas such as Ravel delights in.

Always these means are used for a special reason, with true inflection and a nearly infallible touch, which also shows in the simple, clear and noble prosody.

In the score of "Le Roi David" Honegger uses woods, brasses, percussion instruments, voices and one spoken recitative. His use of the talking voice against the singing voice and the instruments is most effective, thrilling even—and spiritual.

"Pacific" Well Received

Traces of this spirituality already peeped out of some of his songs like "Le chasseur perdu en forêt," in his string quartet and especially in his cello and piano sonatas. In "Horace victorieux" everything seemed sacrificed to brutal strength, and all Honegger's originality, his sincerity and his technical science were needed to make one forget the over-acidity. In "Le Roi David" there is nothing to forgive or to forget. Honegger's latest composition, "Pacific," for orchestra, was performed for the first time at the Koussevitzky concerts in May. It aroused wild enthusiasm. The conciseness, the

strength force the interest of even an unwilling listener. There is no attempt at spirituality, except as life in its essence is spiritual—a whirling rhythm which one had already felt in "Skating-Rink."

Honegger is now working at an operatic score for the Cocteau version of "Antigone," which he expects to finish this summer in his beloved Brittany retreat near Dinard. He loves this spot even better than his native Normandy, for simple life attracts this epicurean as much as the comforts and joys of the city. A hard worker always, at the age of nine he had written twenty-four sonatas for violin and piano and two operas, which he destroyed before he started work with Gédalge in Paris.

Likes His Head Shaved

In appearance Honegger is unaffected, affable, with an expressive face and smiling eyes. What strikes one most are his simplicity and earnestness. Clever and intellectual, he is interested in all subjects and at home in many.

He will shave his head, as he does every summer, for inspiration is never as strong (he says) as when he lets his skin rest and his beard grow.

ARIZONA FEDERATION OF CLUBS FILLS VACANCIES

A. R. Etzweiler Will Conduct Military Band—Weltha Graham to Lead Orchestra

PHOENIX, ARIZ., Aug. 2.—Vacancies on the board of the Arizona Federation of Music Clubs have been filled by the appointments of Mrs. Arthur J. Smith of Phoenix as corresponding secretary, Mrs. Cloyd H. Marvin of Tucson as chairman of the junior department and Musette Brown of Mesa as chairman of the department of American music.

The board will be assisted in the work of musical development throughout the state by chairmen of committees as follows: Pageants, Mrs. Simon Heineman, Tucson; public school music, Mrs. W. P. Sims, Bisbee; music settlement schools, Mrs. William Goodwin, Tempe; church music, Mrs. G. A. Felshaw, Safford.

A. R. Etzweiler, reappointed conductor of the Phoenix Union high schools, has accepted a six weeks' summer engagement to conduct the official band of the Citizens' Military Training Camp at Camp Hannigan, near Fort Huachuca. The personnel of this band will include players from New Mexico as well as Arizona.

Weltha Graham, graduate of the New England Conservatory, will conduct the glee clubs and orchestra of the Phoenix Union high school beginning Sept. 15. Miss Graham has specialized as a cellist and was a member of the symphony orchestra of the conservatory.

ALVIDA V. PRESCOTT.

Pavley-Oukrainsky Ballet Scores Success in South America

Reports from South American cities indicate the Pavley-Oukrainsky Ballet

Russe has scored a success in its tour south of the equator. Although headed by two Russians, Andreas Pavley and Serge Oukrainsky, most of the forty dancers in the ballet are from New York, Chicago and other cities in the United States, so it is practically an all-American organization. The ballet, with its own orchestra, scenery, costumes and stage force, played four weeks in Rio de Janeiro, four weeks in São Paulo and four weeks in the Colon Theater in Buenos Aires. The ballet is under the management of Fortune Gallo.

Two Recitals Attract Music-Lovers in San Jose, Cal.

SAN JOSE, CAL., Aug. 2.—Two recent recitals have broken the usual summer quiet. Ruth Hayward, soprano, sang in her home city for the first time in five years, receiving a cordial reception. Her program ranged from operatic arias to a "Topsy and Eva" group, each number being given with much charm. She was assisted by Ruth Burlingame, accompanist, also a former San Jose girl, who has recently returned from study with Richard Hageman in New York. A recital in the State Teachers' College was given by Julia Jack, soprano; Lyle Campbell, violinist; Mr. and Mrs. Earl Towner, accompanists, and Leo Cooper, reader. All were enthusiastically received by a capacity audience.

M. M. FISHER.

Mrs. William Arms Fisher Gives Talk in Waterloo, Iowa

WATERLOO, IOWA, Aug. 2.—Mrs. William Arms Fisher of Boston, chairman of the educational department of the National Federation of Music Clubs, was the guest of honor at a meeting of club women at the Waterloo Woman's Club House recently. Mrs. Fisher gave an informal talk on the Federation's work and plans for the future. She contrasted musical appreciation in the East and in the West. Marian Ransier, soprano, entertained a number of musicians in honor of Mrs. Fisher in her studio.

B. C.

"Dramamount" Colony is Dedicated at Poughkeepsie, N. Y.

POUGHKEEPSIE, N. Y., Aug. 2.—"Dramamount," the musical colony founded by T. Carl Whitmer at La Grangeville, was formally dedicated on July 26 when the new open-air theater was opened. Nearly 1000 persons were present. It is here that Mr. Whitmer

will present spiritual music dramas when the in-door theater on the mountain-side is completed. Music from two of these plays was given with the composer at the piano. A ritual dance, such as was seen in St. Marks-in-the-Bouwerie, New York, was part of the program, and an ancient Hebrew pageant, staged and written by Priscilla V. Flowers, was a feature. Alta Schultz, contralto of Pittsburgh, sang.

ELIZABETH EVELYN MOORE.

SEATTLE WELCOMES GUEST INSTRUCTORS

Operatic Club Gives Fine Program—Scholarships Are Awarded

By David Scheetz Craig

SEATTLE, Aug. 2.—Musical interest is now centered around visiting teachers, either in regard to their studio activities or the concerts they are giving.

Prominent among these activities is the normal training class of John M. Williams, who specializes in preparing pianists to teach. Mr. Williams has come from New York, where he held a successful class, preceded by one in Chicago. From here Mr. Williams goes to San Francisco, San Diego and Los Angeles. Then he will visit Salt Lake, Denver and cities in the South. At each point Mr. Williams will hold two-week classes, limiting the number to twenty. In the spring Mr. Williams is engaged to conduct classes in London and Edinburgh. He will return to this country later. His plans are made for a five-year tour.

Classes held by Theodore Spiering, violinist, and Alexander Sklarevski, pianist, at the Cornish School are attracting wide attention.

Mr. Spiering has been heard in two concerts in the Cornish Theater. Enthusiastic audiences applauded his scholarly playing. His programs have been novel, introducing modern works. John Hopper was the accompanist.

A series of piano lecture-recitals has been given by Mr. Sklarevski with Louise Van Ogle, lecturer. These have proved popular both with resident musicians and visitors. Mr. Sklarevski has played new music with artistry.

Another visiting teacher is Karl Breneman of New York, who taught Alice Gentle and other well-known singers. Mr. Breneman has opened a temporary studio.

A concert of merit was given by the Seattle Operatic Quartet Club in the Zimmerman Opera School, "Among the Firs," on Mercer Island, East Seattle. The members of this ensemble include Gudfinna Powell, soprano; Pauline Ward, mezzo-soprano; Annie Louise Herold, alto; David W. Powell, bass-baritone, and Frederick William Zimmerman, tenor and director. They were assisted by Dr. Carl Hoffman, bass; Arnold Krauss, violinist, and Jack Perine, pianist. The accompanists were Lillian A. Benedict and Lucy Smith Willoughby. Excerpts from operas were features of this program.

Guest teachers at the Cornish School have announced the following scholarship awards for the summer: two Spiering violin scholarships to Emily Bentley Dow and Elizabeth Choate; Sklarevski piano scholarships to Barbara Eschbach of Yakima and Simon Truhin, Seattle; the Bolm dancing scholarship to Dorothy Fisher. The School of Theater scholarships, under Mr. and Mrs. Burton W. James, were awarded to Marion Litonius, Paul Tenney and George Nelson.

Charles M. Courboin to Play His Debussy Organ Transcription on Tour

Charles M. Courboin, organist, will include in the programs of his trans-continental tour his own transcription for organ of Debussy's orchestral tone poem, "Afternoon of a Faun." In his transcription, Courboin is said to have followed the original orchestral score with almost literal fidelity.

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ARTISTS IN OCEAN GROVE

De Pachmann and Olshansky Give Recitals

OCEAN GROVE, N. J., Aug. 4.—Vladimir de Pachmann was given an enthusiastic reception at his piano recital here Saturday evening. An audience estimated at more than 5000 gathered to hear him.

Bernardo Olshansky, baritone, sang in the Auditorium Thursday evening in a Russian Prazdnik Festival assisted by the Russian Balalaika Orchestra.

A successful children's carnival was given in the Auditorium recently under the direction of Mrs. John G. Wilson. More than 200 children took part in the program of songs and dances. Lillian Hilsun appeared as soloist.

Sylvia Lent Will Play with Chicago Symphony

Sylvia Lent, violinist, has been engaged as assisting artist with the Chicago Symphony under Frederick Stock for two concerts in Chicago on Nov. 28 and 29. Miss Lent, who was the first American pupil Prof. Leopold Auer accepted upon his arrival in this country, played with Mr. Stock and his musicians at the annual Ann Arbor Festival of the University of Michigan last May. At present she is in England.

Dicie Howell Goes Abroad

Dicie Howell, soprano, sailed on the Republic on Aug. 5 for a sojourn of three months in Europe. She plans to divide her time between London, Paris and Munich in study and recreation, and will return to the United States in time to fill November engagements.

Fraser Gange, who interrupted his vacation to sing at the Stadium Concerts in New York and to give a recital in Nantucket, will now break into his leisure time again with a recital in Bar Harbor, Me., on Aug. 9.

Where Bâtons Are Teaspoons and Studios, Barns



Paul Whiteman and His Orchestra Mastering the Intricacies of "Ultra-Modern" Music on the Lawn of the Conductor's Summer Home at Hewlett, L. I., in Preparation for the Transcontinental Tour, Which Begins Next Month

PAUL WHITEMAN has established summer quarters for his orchestra to train for a long winter concert tour. He has entirely rebuilt the large barn of his summer home at Hewlett, L. I., into a studio of modernist tendencies. But it is on the lawn and down at the beach that the "jazz king" directs rehearsals. All along the North Shore are heard the echoes of the new music. For three months the orchestra and its leader remain at Hewlett, preparing programs and practising new effects to startle not only the jaded New Yorkers, but the country from coast to coast. For Paul Whiteman and his band are going to San Francisco on a transcontinental tour, opening on Sept. 22. J. McBellows, M. A. MacDonald and F. C. Schang of the Metropolitan Musical Bureau returned to New York last week, having completed twenty-seven weeks booking for the Whiteman coast to coast tour.

Mischa Elman Plays for Children

NEWBURGH, N. Y., Aug. 4.—Mischa Elman, violinist, recently played selections from his light opera, "Soldiers of Fortune," at a recital in the Bluebird Camp, a summer home for under-

nourished children, supported by Jewish philanthropies. Guests at the recital included Judge Samuel D. Levy of Children's Court, New York; Mrs. Charles S. Bernheimer and Mrs. Hattie G. Frawville of New York; Senator Thompson of Virginia, and Isaac Berg of Boston.

was active in his work during July. He will spend August at his summer residence in Damariscotta, Me., and pur-poses to open his studio on Sept. 8.

Olga Samaroff Will Give Bar Harbor Recital

Olga Samaroff will give a piano recital in Bar Harbor, Me., on Aug. 23. Her regular season will begin on Sept. 18, when she will appear at the Berkshire Music Festival in Pittsfield, Mass. Her tour this season will end early in March to permit Mme. Samaroff to fill a number of European engagements.

Emily Miller left New York the latter part of July for Maine, where she will spend her vacation. She will return to New York in September to resume her coaching and accompanying activities.

Contracts have been signed for a recital by Julia Claussen, Metropolitan mezzo-soprano, in Winnipeg next season two days before her recital in Chicago, under the local auspices of F. Wight Neumann.

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portunity for instruction seldom met with either here or abroad.

Courses in the piano are offered in both the Preparatory and the Conservatory departments of the Institute. Beginners and the less advanced students may enroll in the Preparatory Department during the week of September 15th. Entrance examinations for those who are sufficiently advanced to meet the requirements of the Conservatory Department will be held during the week of September 22nd.

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John E. MacKnight, flautist of the Cleveland Orchestra, is spending the summer in East Sandwich, Cape Cod, Mass. Mr. MacKnight is planning a musicale for a charity in Sandwich, Mass., on Aug. 12. Assisting artists will be Myron Whitney, baritone; John Chipman, tenor, and local talent.

William Arms Fisher, music editor of the Oliver Ditson Company, has gone to Waterloo, Iowa, to accompany Mrs. Fisher home after a lengthy visit with her mother. Mr. and Mrs. Fisher plan to stop over in Chicago for a few days.

Alexander Steinert, Jr., of this city, who is completing his musical education at the Paris Conservatoire, has been chosen to lead the orchestra at one of the Bayreuth Festivals this present season.

Heinrich Gebhard, pianist, is spending the summer on his farm in Norfolk, Mass. Mr. Gebhard returns to Boston one day each week for his summer class of students.

Carmine Fabrizio, violinist, is spending the summer at Camp "Veritas," Plattsburg, N. Y., making records in golf as well as preparing programs for the coming season. Mr. Fabrizio, with Heinrich Gebhard, pianist, will continue the sonata programs so auspiciously begun the past season. Their first sonata program for Boston is set for Nov. 8 in Jordan Hall. Other appearances in New England are being arranged by Wendell H. Luce of Boston.

Charles Repper, pianist and composer, will spend the month of August in rest and recreation in Anisquam, Mass., on the North Shore.

Frank Doyle, teacher of voice, with studios in this city and Lowell, Mass.,

**Women Composers and
Writer Pay Visit to
Harriet Ware's Farm**



In the Dooryard of Harriet Ware's Historic Farmhouse in Terrill Road, Plainfield, N. J. Left to Right Are: Ethel Glenn Hier, Gena Branscombe, Miss Ware, and Dorothy DeMuth Watson, "Musical America's" Representative in Washington, D. C.

A meeting of three leading American women composers and a writer on music took place recently when Ethel Glenn Hier and Gena Branscombe, whose songs have won popularity, and Dorothy De Muth Watson, writer and *MUSICAL AMERICA*'s correspondent in Washington, visited Harriet Ware, composer and pianist, at her summer home, near Plainfield, N. J. Miss Ware spends much

time in composition at her historic farmhouse by a lakeside, and many of the piano and voice compositions that have won esteem for this composer were created in this idyllic spot. The farmhouse itself is two centuries old, and is said to have had a romantic series of historical events associated with it. The three musicians were active in the programs of the conference of women composers, held by the American Pen Women's organization in Washington several months ago. Mrs. Watson is one of the leaders in this organization, of which she is a local officer.

JOHN DOANE IN RECITAL

**San Diego Applauds New York Organist
in Annual Concert**

SAN DIEGO, CAL., Aug. 2.—John Doane, New York organist, who is conducting a master class here this summer, gave a concert on the Spreckles outdoor organ recently. Mr. Doane's annual organ recitals are one of the summer's musical events, and on this occasion he was in exceptional form and played a generous and exacting program in a finished manner.

Mr. Doane was assisted by Ellen Babcock, pianist; Bessie Knox Kintner, violinist, and Edythe Rowe, cellist. Several ensemble numbers were also given. The concert was a benefit for the civic music center and drew a large crowd.

Dr. Humphrey J. Stewart, official organist at the Spreckles Organ, Balboa Park, has left the city for his annual month's vacation. He has engaged several prominent organists for recitals during his absence, the general arrangements of which will be in charge of Royal A. Brown, F. A. G. O.

W. F. REYER.

**Henry Souvaine Appears in Third N. Y.
University Concert**

Henry Souvaine, pianist, appeared in the third concert of the series given by New York University Summer School in Judson Memorial Church. The two most important works presented were the Sonata in G Minor of Schumann and the Ballade in F Minor of Chopin, both infrequently heard in concerts for the obvious reason that they are not so grateful as other large works of these masters. Mr. Souvaine's playing is of the scholarly rather than the bravura type. His reading was introspective and he was able to penetrate the inner significance of these two works and made them sound interesting. Particularly commendable were his readings of four preludes of Chopin and of his own two compositions, "Mood of the Mandarin" and "Waltz of a Viennese Doll." The remainder of the program consisted of "Malagueña" by Albeniz, "Clair de Lune" by Debussy, the fanciful "Crap Shooters" by Lane and "Country Gardens" by Grainger. G. F. B.

**Mme. Murray-Aynsley Resumes Former
Stage Name, Elsa Mariani**

Mme. Murray-Aynsley, English soprano, who gave successful recitals in New York last season, has decided to resume her former stage name of Elsa Mariani, because most of her professional career was under that name. She considers it easier to pronounce and remember. Mme. Mariani has been engaged to sing in ten performances of "Bohème" in Vignola, near Modena, Italy, between Aug. 29 and Sept. 21, after which she will return to New York to fulfill her concert engagements.

Maud Morgan Harpists Give Concert

Maud Morgan recently presented her harpists in the sixth concert at "Donoughmore," Pleasant Plains, S. I. Solo numbers were contributed by Miss Morgan, Dorothy Nugent, David Vivian, Jane Wood, Ruth Thomas, Mary Bourquin, Eleanor Morgan and Margaret DeGraff. Miss Morgan and Miss DeGraff played the Adagio movement from the Grand Duo in E Flat Minor by Thomas. The Donoughmore Ensemble contributed "Au Printemps" by Gounod, Largo by Handel and "Lament" by John Thomas.

**Alfred Cortot Programs Published in
Book Form**

The publishing office of L'Ecole Normale du Musique in Paris has issued in book form the annotated programs for the ten piano recitals, covering the chief works of the nineteenth century, given recently by Alfred Cortot. The program notes are the work of Prof. Laurent Ceillier of L'Ecole. A preface has been provided by Mr. Cortot.

**UNIVERSITY SCHOOL GIVES
CONCERTS IN ANN ARBOR**

Faculty Members Appear in Weekly Recital Series—New Teachers Added to Staff

ANN ARBOR, MICH., Aug. 2.—The Choral Union of the University School of Music, conducted by George Oscar Bowen, gave a program on July 30, with Marian Struble-Freeman, violinist, as soloist in the series of weekly concerts being presented in Hill Auditorium. James Hamilton, tenor, who has been head of the voice department at the summer session, recently gave a farewell recital before leaving to spend a year studying in Italy. Other artists who have taken part in the weekly concerts are Julius Niehaus, bass; Mrs. George B. Rhead, head of the piano faculty; Nell Stockwell, Maude Okkelberg, Ava Comin-Case and Andrew Haigh, pianist; Emily Mutter, fifteen-year-old violinist, and Harry Russell Evans, former member of the organ faculty.

The University school's faculty will be strengthened by the addition of a number of teachers. Theodore Harrison will head the voice department, and Guy Maier will be in charge of the piano department. Mr. Maier will appear with Lee Pattison in a two-piano concert in the Choral Union series, and later Arthur Shattuck will join them in playing Bach's Triple Concerto with the Detroit Symphony. Palmer Christian will join the faculty in January as university organist and head of the organ department. Ora Larthard, gold medal cellist of the New England Conservatory, will teach and play in concerts. Clara Lundell and Nora Crane Hunt, teachers of piano and voice respectively, will rejoin the faculty after a sabbatical year. Earl V. Moore is director of the Conservatory.

**Maverick Quintet Gives Sunday Concert
in Woodstock**

WOODSTOCK, N. Y., Aug. 5.—Music by Purcell-Bliss, Frank Bridge and Alfredo

Casella made up the program at a recent Sunday concert given in the Maverick by a string quartet, consisting of Gustave Tinlot and Armand Combé, violinists; Paul Lemay, viola player, and Paul Kefer, cellist. The first group included tunes and dances by Purcell-Bliss, the overture "Gordian Knot," both an air and a minuet bearing the name "Distressed Innocence," a Saraband "Amphitryon" and a hornpipe, "Married Beau." Frank Bridge contributed three Idylls. The five pieces by Casella included his Preludio, "Ninna-Nanna," Valse Ridicule, Notturno and a Fox Trot.

Maia Bang Is Decorated by Norwegian King

King Haakon of Norway has decorated Maia Bang with his service medal in gold in recognition of her violin method, according to word received from Mme. Bang, who is spending the summer in Gudbrandsdalen, Norway. The medal is rarely bestowed upon a woman. Mme. Bang—her full name is Maia Bang von Hoehn—was invited to a special reception at the palace in Christiania. After a rest in Norway from her European tour, she will return to New York late in August to resume her teaching.

May Peterson Sings for Texas Soldiers

GALVESTON, TEX., Aug. 1.—May Peterson, soprano, recently appeared as soloist at the religious service held for soldiers of the Thirty-sixth Division, Texas National Guard, in Fort Crockett. The service opened with a prelude, "Joy to the World," by the combined regimental bands, and the choirs, conducted by Capt. Herschel M. Timmons, sang three hymns. Miss Peterson sang "Abide With Me." Miss Peterson and her husband, Col. Ernest O. Thompson, a prominent member of the Texas National Guard, motored from their home in Amarillo to Galveston for a two weeks' visit.

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American Opera in English, Is Goal of Vladimir Rosing at Eastman School

Vladimir Rosing, director of the opera department of the Eastman School of Music in Rochester, N. Y., stopped for a few days in New York last week on his way to Europe for a short vacation after a strenuous season. Mr. Rosing will go to London directly upon landing and will broadcast a program immediately upon his arrival. He will then go to France for a couple of weeks and will sail back to this country early in September.

"We had a most interesting year in the opera school," said Mr. Rosing. "There were some thirty young artists, about half and half as regards men and women, of extraordinary talent and musicianship and of average intelligence. Their histrionic ability is exceptional and the improvement made in nine months of study was a joy to see. I found that the men took a little longer to unbend than the women, but in the end both sexes acted equally well."

"Our ultimate object is to have an American opera company singing everything in English, and next season we are to study six operas, 'Faust,' 'Carmen,' 'Pagliacci,' 'L'Amore dei Tre Re,' 'Pinafore' and an American opera which has not yet been decided upon. Frank Waller, our conductor, is now looking through scores of American works, some of which have been already produced and some not."

"This season we produced fifteen single acts as well as 'Pagliacci' complete. One of the critics wrote that he had rarely heard the work so well done. These performances were all given in Kilbourn Hall, which is smaller than the Eastman Theater, but our performances next year will be in the large theater with preliminary ones in Kilbourn Hall."

"You must not imagine that the students of the opera school devote their entire time to singing opera. They have daily classes in ballet and rhythmic movements, alternating with physical training, which take care of the development of the body and give elasticity, freedom and control. There are also daily classes in mental training, developing power of concentration, visualization, analysis and control of emotions. Our whole idea of acting and singing is that the artist should feel everything he does so that acting is a direct result



Vladimir Rosing, Director of Opera Department at the Eastman School of Music in Rochester

of his emotions and thought. The results of this course have been remarkable. Vocal training is in the charge of Adelin Fermin, with whom I myself am studying.

"They also have lessons in vocal interpretation of their parts and of songs, and English diction, since everything is sung in English. Dramatic training is based upon the methods of the Moscow Art Theater and there are classes not only in operatic acting, but in dramatic acting as well with spoken words. For instance, we gave the first act of 'Pinafore' and an act of the 'Barber of Seville' with spoken dialogue, and the students were able to speak with the authority of dramatic actors.

"A great adjunct is a motion-picture machine which films the work of the students at the beginning of the course and again at the end in the same roles so that they may see the improvement for themselves. You can see what a remarkable advantage this is and what an unusual one as well."

More Singers Needed

"At present we are in search of three more singers to make our department complete. We have room for a dramatic soprano, a dramatic tenor and a high baritone. An audition will be held on Sept. 10 or 11 in New York, and anyone who cares to come we shall be glad to hear if he will apply beforehand to Mr.

See at the Eastman School. Those chosen will receive, besides their regular vocal training, \$25 a week for living expenses and full preparation for an operatic career with practical experience in separate scenes from various operas as well as entire works. If our opera company is formed as we hope it will be and their work gives satisfaction, they will become members of it.

"It has been stated that I am expect-

ing to start my own opera company, but this is absolutely untrue. I have my hands full with my work at the Eastman School and my only idea of a company is the one which I hope to create there. I shall not even be able to give many concerts, but I shall be glad to sing in New York once more next October. In the meantime, I am getting abroad as quickly as I can, for I need rest, as you may well imagine!" J. D.

Natale Cervi. Honors also went to Joseph Vito, harpist, and Ary van Leuwen, harpist, for their special share in the performance.

Antonio Del' Orefice conducted, maintaining a fine balance between all his forces.

A ballet and divertissement on July 26 was witnessed by many people. Violet Sommer of the opera company sang the Prayer from "Carmen," and leading dancers were Stasia Nydelka, Kenneth Gano and Paul Bachelor of the Schuster-Martin School.

St. Louis Will Continue Orchestral Series for School Children

ST. LOUIS, Aug. 2.—The Board of Education has voted to continue the series of orchestral concerts given the last two years to the school children of the city through the courtesy of the St. Louis Post-Dispatch. The excellent educational work accomplished by Mr. Ganz and the orchestra and the great interest manifested in the concerts last season prompts the board to present the series annually. It was voted to limit the cost of each concert to \$1,000 with a guarantee of an orchestra of fifty men or more. It has not been decided as yet where the concerts will be given.

HERBERT W. COST.

Ernest Schelling, pianist, is now at his villa, Garengo, in Celigny, Switzerland. He will return to America about the middle of December and will make his first appearance of the season shortly afterward.

Fred Patton recently gave two successful recitals in the University of Chicago and appeared as Escamillo in "Carmen." Within a week he sang three times, appearing in Athens and Gainesville, Ga., and in Rock Hills, S. C.

CHICAGO, Aug. 2.—Elsie Barge, pianist, was heard in concert in the Central Theater this morning.

Hammond Puts Dents in Radio Waves to Get Privacy

John Hays Hammond, Jr., has found a way to gain privacy by radio. He has invented a device for sending out rays with curves and dents in them like the chart of rise and fall in a patient's pulse recorded by a nurse. By using the new device, a Romeo in New York can serenade a Juliette in Chicago without the interference of a stern papa or competing broadcasters. No one can "listen in" who isn't on to his curves and dents. Mr. Hammond, who is vice-president of the Radio Corporation of America, says his invention gives complete isolation of sender and receiver. If anyone discovers the code of curves and dents, the device may be readjusted. Mr. Hammond told about his invention on his return on the Majestic from Italy, where he spent two months arranging for the use of his device by radio companies.

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Lower Fees Urged to Solve Problem Confronting Local Concert Managers

[Continued from page 9]

ting out a newspaper. And along the same lines the great orchestras are justified for their terms, for the expense of travel and the big salary list are things that must be given serious consideration.

"These are reasons for the difficult conditions, and they explain, in a way, the cause of so many cancellations.

"In Albany, conditions are particularly difficult. We have to pay a rental of \$600 for the theater, and advertising and other expenses run the local cost of giving a concert close to \$1,000, and frequently, more. This is a high rent to be sure, but the theatrical people have to move out an attraction for my concerts, and figure accordingly.

"On a seventy-thirty contract, I must have a \$3,000 house in order to pay expenses. Of course every one has taken advantage of high prices and expenses, but no one more so than the artist. Simply because railroads charge a cent or two more per mile, and hotels a dollar or two more for rooms, the artist feels justified in raising his, or her, terms from \$500 to \$750 or from \$1,000 to \$1,500.

"And in the face of all this, along comes the attraction without any drawing power and gives me the good news that they will favor me with a seventy-thirty contract.

"Here is a case in point—one that occurred within a month. Mind you, I have a positive expense of \$1,000 staring me in the face. Along comes an artist, a pianist, who graciously offers to come to Albany on a seventy-thirty contract, this simply because he has a desire to play in this city and under my management. He knows, and I know, that if he should draw a \$500 house, he'd expand with excitement over his success.

"Again it is to laugh!

Amateurs' Bad Luck

"Failures, losses, disasters are to be found in every city in which there is a local manager, or where concerts are given, and this should not be so.

"In a city not fifty miles from Albany, with high artistic desires, the school board, or a committee of school teachers, decided to give a series of concerts during the past season. They had the usual result—a severe loss—and this notwithstanding the fact that they did everything possible for success. They got publicity galore, the teachers and students sold tickets and they all worked with commendable energy for the divine art. They did not care to make money; they wanted only to meet expenses, but they had a severe loss.

"In Albany, a concert was given under the auspices of an organization doing great work for young men. The glee club conductor was enthusiastic over an artist he said they should have, the fee being \$1,000. The poor things took his advice, and engaged her. They lost over \$600. I had nothing to do with the concert, but knowing the facts, had an idea it might be well to effect a return engagement for the artist, who, by the way, is an excellent singer. Also I had an idea, as she knew of the loss, that she might consider lower terms, but they were just the same, \$1,000.

"Isn't it funny?

"Yes, and sad.

"Every local manager can quote similar instances. The woods are full of them, but what's the use?

"Above I spoke about cancellations. When we local managers cancel, there is severe censure, but the artist may do it at will. Attractions have cancelled engagements with me a number of times, and in only one instance have I been helped with local expenses. One of the world's greatest contraltos left me high and dry with a \$264 local expense and never apologized. And the expense would have been a great deal more if the theater had not released me from my obligation to them. Many artists express concern over the big success of the big attractions, but it never occurs to them to make their terms to local managers so attractive that he would engage them and help make them popular. They want us to do it all alone. We local managers do not care how expensive the attraction may be, as long as we know there is a chance for success if we work faithfully and intelligently, but we strenuously object to paying an attraction \$800, \$900 and \$1,000, and in some cases more than that, and then have the attraction draw less than half its fee, notwithstanding these efforts.

Managers Are Praised

"So far as I can learn, and I know many of them, the local managers are a hard-working, conscientious body of individuals, and they work intelligently. They are a tremendous power for the advancement of music, and as a body do more for the presentation of worthwhile attractions than any other known force. They take awful chances, and they are a bunch of optimists. But for all their work, what do they get? If they break even on the season, they think they've won—a fine condition, and one that cannot last forever.

"Artists and their managers could help greatly to remedy this condition, and in all fairness should, but evidently they will not. Their attitude was shown at the recent meeting of the Local Managers Association in Chicago, when they refused to use the Equity clause in contracts. However, some of the greatest and most successful managers in the country do not belong to the Artists' Managers Association and it is my experience that we get better treatment from these than we do from most of those who belong to the Association. Prices in all probability would drop if the local managers unanimously refused to meet the terms, and it may come to that; but what is wanted, is immediate help instead of something in the dim future. We managers know perfectly well that there is much excellent talent, worthy of presentation, that should be exploited, but we are not financially able to take the chance, particularly as we consider high local expense.

"Every little while we established local managers are confronted with opposition or competition, but it does not last long. It comes and goes, leaving its loss behind. I have had it in Albany under conditions that caused concern, but the result was a big loss to the managers who sold to this opposition; it sustained a great loss on its own account, and it caused me a distinct loss as well.

"The radio is not to be taken seriously as yet. It may do a little harm, and it certainly does no good; but the curiosity seekers have had their fill of the thing during the past year, and already sales are falling off remarkably.

Concerts in Clubs

"So far as I can learn, the local managers and the music clubs do not conflict with one another. We have two musical clubs in Albany, the Mendelssohn Club, of which I am a member of the board of directors, and the Monday Musical, a female chorus of which I am, for good and sufficient reasons, only an associate member. Clubs are an attraction in themselves, and for that reason they do not have to engage the more expensive artists as assisting talent, but they certainly do present

some most enjoyable artists. As club concerts are subscription affairs, the clubs do not have to have box-office attractions, and so we do not come into competition.

"As I've indicated above, the saving grace of humor is a great help to the local manager. I always get a good laugh out of those artists who appear at these club affairs, where the audience is exactly the same size at each event and of the same personnel, yet they, one and all, seem to think that they have drawn the crowd, and they can't wait until the concert is over before rushing to the telegraph office to send a wire to their managers, telling of the crowd they have drawn and of their immense success. And then the manager publishes the glad news in the musical papers, with the result that some novice in the game gets a wrong impression, engages the artist for a concert and then finds the drawing power minus.

"Musical criticism is a good thing. Why shouldn't it be? But it should be written by one who knows, and not by the society reporter. But the publication of deleted musical criticism is misleading, and the music papers publish lots of this in their advertising. It is my experience that the press is generally generous and helpful in its support of genuine effort, and I know that they go to great lengths to help in our affairs in Albany and vicinity.

"Answering a question, there are a number of artists' managers who do not know their business and the same is true of some local managers, but the majority of artists' managers, as well as the majority of local managers know it thoroughly.

"Here is a thought—how much more important, artistically and musically, is the conductor of a great orchestra than the assisting artist at an orchestra concert? And who gets the most money? Think that over when considering real value.

Halls Are Needed

"To recapitulate:—Prices of artists are too high by half. There are not too many local managers, but there are too many managers of artists who will ruin a season in their effort to get business. The radio, as applied to music, is a nuisance only, and will be so long as it despoils the atmosphere with the talent it is now presenting. The local manager who is established and who knows his business, need have no fear of competition so long as he, or she, works faithfully, energetically and intelligently, and is honest. Opposition and competition can only secure attractions that the local manager has refused because he knows they are not worth the price.

"Concert halls at a fair rental are an imperative need in a great many cities. The artists' managers and the artists should meet the local managers half-way in an effort to remedy conditions. Artists have no more right to cancel a contract than the local manager, and the reverse is also true. Cancellation is a growing evil, but I believe that the artists began the thing. I know that I had a dozen cancellations, resulting in severe loss, before it entered my head to cancel, when confronted with difficulty. Music clubs and local managers do not, as a rule, conflict, but work together harmoniously.

"The world is round and things must adjust themselves, our only consideration being to hold on while it swings on its axis, even though it must swing faster than it is now doing, if some of us

are to hold on. And it is encouraging to know that our next vice-president is extremely musical and has done great deeds in the name of music. It may be that he will help the down-trodden, though cheerful idiot, the local manager. And it is well to remember that 'a man may be down, but he's never out,' and that this applies to the local manager particularly.

"It is not the guns or armament,

"Or the money they can pay;

"It's the close cooperation

"That makes them win the day.

"It is not the individual

"Or the army, as a whole,

"But the everlastin' teamwork

"Of every bloomin' soul.

"(Kipling, I believe.)"

CONDUCTS TACOMA CLUB

Fred A. Beidleman, Conservatory Head,
Elected by St. Cecilia Board

TACOMA, WASH., Aug. 1.—Fred Allen Beidleman, director of the College of Puget Sound Conservatory, was recently elected as conductor of the St. Cecilia Club at a formal meeting of the board held in the home of Mrs. Albert Thompson, president. Mr. Beidleman has lately arrived to assume his duties as head of the Conservatory, succeeding Clayton Johnson.

Mr. Beidleman was graduated from Columbia University, where he served as assistant organist. Last year he was assistant professor of music in the University of North Dakota and the preceding year he was on the music faculty of the University of Illinois as head of the violin department, assistant conductor of the choral society, concertmaster and assistant conductor of the symphony orchestra. Mr. Beidleman has been elected as organist of the First Congregational Church here.

Ulysses Lappas Injured in Taxi Collision in Chicago

Ulysses Lappas, Greek tenor, is at Hotel Congress, Chicago, recovering from an accident sustained in a taxicab collision recently. Mr. Lappas arrived in Chicago to arrange for some private concerts. On the way from the railroad station to the hotel his taxi collided with a huge truck and Mr. Lappas was severely bruised in the face and sustained a nervous shock. He has had to cancel all tentative arrangements for summer appearances but hopes to recover in time for his opera appearances in St. Louis late in August.

Guimara Novaes Scores Success in Brazil

Guimara Novaes scored a success in her recent piano recital at São Paulo in her native Brazil, according to a wireless dispatch to her American manager, Loudon Charlton, from Casa Beethoven. The big Municipal Theater had been sold out in advance and many had to be turned away. Mme. Novaes received the greatest ovation ever accorded an artist in São Paulo. After ten encores, the audience insisted on more until the lights of the theater were turned out.

Dusolina Giannini will make her first New York appearance next season in a Waldorf-Astoria recital under the auspices of the D. Y. N. T. Society. In addition she will appear at a Biltmore musicale, a Schola Cantorum concert and two New York Symphony concerts.

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GUILMANT ORGAN SCHOOL

Aeolian Hall to Remain Music Center

[Continued from page 2]

will, it is expected, be ready for use about May 1, 1925. This hall will seat only about 300 and it will be used chiefly for semi-private musicales. The policy for the use of the auditorium has not, however, been fully outlined, and it may be lent for public concerts of "intimate" types of music.

Another recently completed auditorium is the small *salon* in the headquarters of the Story and Clark Piano Company in West Fifty-seventh Street. This will be used in the coming season, according to a recent announcement by the management, for a series of semi-public concerts under its own direction.

The established halls will house the largest numbers. The immensity of Carnegie Hall—it seats 3000 persons—and its correspondingly higher rental make it most suitable for orchestral and other events drawing great audiences. It will, of course, be used as in former years for daily concerts in the coming season. Some of the organizations which will be heard here are the New York Philharmonic Society, New York, Boston and State Symphonies, and the Philadelphia Orchestra, the New York Oratorio Society and the Schola Cantorum. Bookings for individual artists have already been made for every available date in the early season until the end of December, and only a very few dates are available for the rest of the year. The manager of the booking department is Mrs. C. C. Smith. In addition to the big auditorium the Carnegie Chamber Music Hall, seating 400, and, less frequently used, the Carnegie Lyceum (1000) are used for concerts.

Opera Houses for Concerts

The Town Hall, built as a free forum for political discussion groups and opened in the fall of 1920, has since regularly rented its handsome auditorium (seating 1510 persons) for musical events. It will again be used daily in the coming season and, as of yore, will divide with Aeolian Hall the greatest popularity as

a place for débuts. The management of the Town Hall reports that the booking up to the present includes most available dates in the early months of the concert year. The Society of the Friends of Music annually gives some of its concerts here, and other organizations do also.

The two opera houses—the Metropolitan, seating 3500, and the old Manhattan, with a capacity of 3300—will again be used in the coming season for concerts. The Metropolitan, besides accommodating some of the series of the New York Philharmonic and the State Symphony, has been leased for a series of concerts by artists under the management of S. Hurok, Inc. The Manhattan will again have its quota of concerts.

The latter building hall is owned and operated by a Masonic organization, which acquired it in 1922.

Rumford Hall, on East Forty-first Street, is a smaller concert room which will again be used next winter. The Wurlitzer Auditorium of the Rudolph Wurlitzer Company on West Forty-second Street will be periodically used for concerts which are arranged under the direction of the firm and include programs by string and other organizations. The Chalif "Gold Room" in the building of that name opposite Carnegie Hall will be again available in the coming winter. It seats about 500.

Another group of auditoriums which have come into increasing use, especially for week-end concerts when the available halls are glutted, is that of the theaters in the Times Square District. The National, Princess, Broadhurst, Booth, Vanderbilt, Henry Miller, Punch and Judy, Century, and other uptown theaters of various sizes have been booked for dates in the coming season when they are not being used for regular performances. The Greenwich Village Theater on Sheridan Square is also popular for these events.

Finally, there are a number of musical and other club rooms where public musical programs are given. The MacDowell Club will use its new rooms on East Fifty-sixth Street. The Cosmopolitan Club occasionally is used for these purposes, and the Masonic and other clubs will again be used for concerts this season.

children played a lullaby ensemble in any key asked for by the audience. Two small girls wrote a dominant seventh in any number of sharps and flats asked for, another girl played it at the piano.

After rhythm had been illustrated in many different ways. The program concluded with an ensemble of three pianos by nine older girls.

Mrs. Marden is now conducting a teacher's training class including the following: E. J. McBride, Thermopolis, Wyo.; Mrs. Zadah Ebi, Arlington, Ore.; Vivian Trounce, London, Eng.; Margaret Lemon, Boise, Idaho; Digna Ebbly, Wallace, Idaho; Gertrude Wood, Astoria, Ore.; Nellie Chapman, White Salmon, Wash.; Mrs. Tracy Lyons, Lone Rock, Ore.; Winifred Jeffus and Lillian Ryder, Portland, Ore. Mrs. Marden will leave for New York at the conclusion of the class, reopening her studios on Oct. 1.

Soprano Gives Series of Coloratura Programs

LUDINGTON, Mich., Aug. 2.—Helen Fouts Cahoon, soprano, sang at the Epworth Auditorium on Tuesday evening, her program including the Bell Song from "Lakmé," a group of children's songs and other compositions. Mrs. Cahoon has been giving a series of morning musicales devoted largely to the great coloratura literature. Programs have been given on July 15 and 22 and will be concluded on Aug. 5 with a costume recital.

Rafaelo Diaz, tenor, has just been booked for a morning recital with the Harmony Club of Fort Worth, Tex., on Nov. 20.

Louis Graveure, baritone, has been engaged by the University Club of Wheeling, W. Va., for a recital next year.

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Nadia Boulanger Will Champion Progressives in Talks to Americans



Nadia Boulanger, Composer and Lecturer

While she is a composer of distinction and an organist and pianist of exceptional attainments, it is primarily as a lecturer that Nadia Boulanger will make her first American tour this coming season under the management of George Engles.

Modern and ultra-modern music are subjects Miss Boulanger will discuss in English, with illustrations at the piano and organ, when addressing American audiences. A musician of rare intellectual culture and critical powers, Miss Boulanger is a champion of the progressives, but has never neglected study of the classics.

Miss Boulanger was born in Paris of musical parentage. Her father succeeded her grandfather as professor at the Conservatoire, and her mother was a daughter of Mychetsky. At the Conservatoire, Miss Boulanger's studies included piano, organ and composition. She won medals and the second Prix de Rome and was graduate at the age of sixteen. Previous to her graduation, Miss Boulanger was an assistant teacher in the Conservatoire and assistant organist at the Madeleine.

She is now teacher of harmony at the American Conservatory at Fontainebleau; professor of organ, harmony, counterpoint and fugue at the Paris Normal School, critic of *Le Monde Musical*.

Management, S. HUROK, INC., Aeolian Hall, New York

cal and a member of the Comité de la Société Nationale, as well as of the Société des Concerts and of the Lamoureux, Colonne and Pasdeloup concerts.

Prominent among Miss Boulanger's compositions is the score of "La Villa Morte," written in collaboration with Raoul Pugno for a special version of Gabriele d'Annunzio's play.

Miss Boulanger's American tour, arranged for January and February, will be under the auspices of the Symphony Society of New York and the following committee: Walter R. Spalding, Daniel Gregory Mason, Leopold Stokowski, Walter Damrosch, David Stanley Smith, Albert Stoessel, Ossip Gabrilowitsch and Harry Harkness Flagler.

BAND DEDICATES STAND

Mason City Organization Opens New Shell With Concert

MASON CITY, Iowa, Aug. 2.—The new bandstand in East Park was dedicated recently at the first of a series of outdoor concerts. The Municipal Band, vocal soloists and the mayor took part in the program. Harry B. Keeler, conductor of the band, furnished ideas for the design of the stand drawn by Lester Lewis.

The bandstand is constructed of cement, resting on a ledge of rock, and forms a quarter-circle. It is thirty-three feet across the front and twenty-two feet deep. From the floor of the stand to the top of the shell is twenty feet at the front of the stand, the dome shaping back to a height of six feet at the rear. An indirect lighting trough extending around the inside of the shell at a height of six feet will furnish illumination. Concerts by the band are now audible for a considerable distance. There is a perfect blending of the instruments and no echo. The band this season includes musicians formerly with Sousa's, Innes', Kryl's and other bands and orchestras.

BELLE CALDWELL

Tito Schipa, tenor of the Chicago Civic Opera Company, will be the soloist with the New York Symphony at the first subscription concerts of the Washington, Baltimore and Philadelphia series on Nov. 11, 12 and 13.

May Peterson, soprano, recently sang at a Sunday evening service given at the new national guard encampment in Fort Crockett, Tex. Miss Peterson visited the camp with her husband, Col. Ernest O. Thompson.

Paul Althouse will stop off in Fort Dodge, Iowa, to sing for the Community Concert Course in December, en route to the Northwest for an extensive tour.

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New Summer Songs Reveal Many Moods

By SYDNEY DALTON



SUMMER fashions in music offer endless variety, as though the publishers were testing the public taste before the beginning of the new musical year. This week has brought in a budget of songs in many moods, gay and serious, naïve and sophisticated. There is a sonata for 'cello in the modern idiom; a fine group of choruses for male voices and pieces for piano, organ and violin.

* * *

English and French Songs by Poldowski

These are entitled "Reeds of Innocence" and "Song." Both are interesting examples of this composer's unique style and talent, and should enlist the attention of singers as they are both excellent songs for a medium voice (*London: J. and W. Chester*). There is a significance and genuineness about these Poldowski works that is instantly apparent. The naïveté and impersonal quality of the emotion of Blake's verses is faithfully reflected in the modern idiom of the music. The remaining two songs of this lot are French, entitled "La Passante" and "A Poor Shepherd"—despite its English title, this last song is published without even an English version. Of the two, this is the more interesting. In truth, it is a delicious bit of music, with a French pastoral character that is charmingly carried out. These also are for medium voice.

* * *

Three German Songs by Hans Morgenstern

Despite their seriousness and undeniable musicianship, we cannot grow enthusiastic about Hans Morgenstern's three German songs, entitled "Seltsam," "Sah, wie im Traum" and "Königskinder" (*G. Schirmer*). They are thoughtfully and punctiliously worked out, but the technical skill outweighs the inspiration and, with the exception of the last of the three, there is a feeling of heaviness that destroys any desire for repetition. But in "Königskinder" Mr. Morgenstern has written a fine song that is quite as musically as its companions and far more

inviting to both singer and listener. This and "Sah, wie im Traum" are for low voice; the other is for medium.

* * *

Settings by Mana Zucca and H. O. Osgood

Mana Zucca's "Solace" (*Enoch and Sons*) is one of the best songs by this composer that we have seen for some time. It has a sustained melody that is expressive and nicely singable, with an accompaniment of considerable character. "It's a Long Way from Singapore," by H. O. Osgood, with words by Gordon Johnstone, from the same press, is tuneful and bright. The Singapore of the title is blind. As a matter of fact, the Asthore and County Clare of the verses mark it as another Irish product. There are two keys.

* * *

Songs by David Guion and Arthur Penn

"How dy do, Mis' Springtime" is the title of a Negro dialect song, in a marked syncopated rhythm, by David W. Guion (*M. Witmark and Sons*) that promises to add another hit to the long list the Witmark firm already has to its credit. The melody is "kind o' lazy," as the composer cautions at the beginning, and has a delightful swing and a quality that lingers. In the accompaniment there are hints of "Old Black Joe" and "My Old Kentucky Home," but they are brief. "When the Sun Goes Down" and "Your Lips" are two recent songs by Arthur A. Penn, for which the composer has also written the lyrics. They are in the ballad style that has been so successfully used by this composer before. Of the two, the first mentioned seems the more promising.

* * *

Paul Gundlach Sets Two Little Poems

James Whitcomb Riley's Lullaby and John B. Tabb's "The Lake," two short, musical little lyrics, have been effectively set by Paul Gundlach (*Musical Advance Publishing Co.*). Both melodies have a simple effectiveness that will appeal to singers. There is a small detail in "The Lake" that is worth passing mention as an illustration of the carelessness of many of our composers—and in this regard Mr. Gundlach is in the company of some of our best-known song writers. Mr. Tabb's poem is written in iambic tetrameters and the second line reads, "The glimpse of heaven above me, make." Obviously, "heaven" is here a one-syllable word, but by writing two

notes in the melody the composer turns the second iambic into a dactyl, unnecessarily changing the poet's measure.

* * *

A Spanish Song by Ruth Rapoport

Helen Boardman Knox has written the words and Ruth Rapoport the music for a Spanish song entitled "Carita" (*Harms*). Miss Rapoport's music always has a lot of youthful vivacity about it, and this song is no exception to the rule. There is considerable fire in the catchy melody, and the soloist is afforded much opportunity for display. Mrs. Knox has been equally successful with the lyric. There are keys for high and medium voices.

* * *

Ch. Koechlin's Sonata for Cello and Piano

As an interesting example of modern French music in the sonata form, musicians—in particular, the 'cellists—are invited to inspect Ch. Koechlin's Sonata for Piano and 'Cello, Op. 66. Although it has only recently been published, the work is dated April, 1917. Nevertheless, it is in the present day idiom of the French school and avoids such superfluities as time signatures, though, as a matter of fact, the time is usually pretty well defined. It is one of those compositions, frequently met with in these days, which look quite simple and obvious at first sight, only to lead the curious into strange byways anon. This Sonata may not be entirely intelligible or entirely meaningful, but it possesses an intriguing quality. Certainly, it is original in construction and idea (*Paris: Maurice Senart; New York: Fine Arts Importing Corp.*).

* * *

Morceaux de genre pour Piano par H. Morrison

Three Morceaux de genre, for the piano, by Henri Morrison, are entitled "A l'ombre des Tamaris," "Dans la lange du soir" and "De la rosée sur la prairie" (*Paris: Philippo; New York: Fine Arts Importing Corp.*). There is nothing of particular moment in this set except a certain facility with which the composer writes for the instrument. The ideas and the idiom are rather commonplace. The melodies follow along well-beaten paths, yet they have about them a lyric quality that flows glibly. They are best described as salon music.

* * *

Easy Organ Pieces by British Composers

The second book of "Easy Pieces for Organ, by British Composers" (*London: W. Paxton and Co.*) edited by Alex Rowley, contains six numbers: "A Little Fancy," by John E. Campbell; "Andante Piacevole," by Ernest Halsey; Berceuse, by J. Stuart Archer; Minuet, by C. Charlton Palmer; Pastorale in F, by William Faulkes, and Postlude in D, by Henry Rogers. It is good, representative organ music that deserves the attention of church and recital organists. Henry Rogers' Postlude has the old-fashioned fingering, with the cross for the thumb. Could such a thing be, outside the British Isles?

* * *

Twelve Dances for Violin, by Sturkow Ryder

In his book of "Twelve Dances," for violin and piano (*Chicago: McKinley Music Co.*), Sturkow Ryder has employed all the major keys in twelve dance forms. There is an example of the allemande, courante, gavotte, gigue, march, mazurka, minuet, polka, polonaise, sarabande, tarantella and waltz. Before each the composer gives a short description of the particular form, its origin and history, which enhances the value of the work for the student. Jesse de Vore has fingered and bowed the music.

* * *

Additions to the Harvard Glee Club Collection

Probably no collection of choruses for male voices contains a wider range or finer choice of compositions than that of the "Harvard University Glee Club Collection," edited by Dr. Archibald T. Davison, conductor of the Harvard Glee Club. Under his editorial guidance there has appeared in the Concord Series (*E. C. Schirmer Music Co.*) a remarkable list of such numbers. The latest additions are: "Break Forth, O Beauteous Heavenly Light" and "Cum Sancto Spiritu" from the Mass in B Minor by Bach, "I Hear a Harp"; Four Love Songs, with piano, four hands, accompaniment, and Six Love Songs, with

similar accompaniments, by Brahms; "To God on High," an a cappella chorale by Nicolaus Decius, a sixteenth century composer; "Ye Watchers and Ye Holy Ones," a German melody of the seventeenth century; "The Guard Passes," by Grétry, with French and English texts; Antonio Lotti's "Vere languores nostros," in three parts; "Fireflies," "Song of the Life-Boat Men" and "At Father's Door," three Russian folk-songs; "O Sacrum Convivium" by Lodovico Grossi Viadana, and finally "Jesu Dulcis" by Tomas Luis da Vittoria.

* * *

In the issue of June 28 the name of the publisher of Edgar Bainton's three songs, "Dawn," "Sanctuaries" and "Spring Comes," was omitted. It is Winthrop Rogers, London.

Round Lake Summer School Presents Pupils in Concerts

ROUND LAKE, N. Y., Aug. 4.—The Round Lake Summer School of Music, which is in its first year, has given a number of successful pupils' concerts under William Strassner, director. Mr. Strassner, who comes from Canton, Ohio, is assisted by Francesco B. De Leone, composer and pianist; Katherine Strassner, who teaches French, and Evelyn Kattman, accompanist. Mr. Strassner himself takes care of the singing department. Pupils appearing at recitals in the Auditorium have been Katherine Peck, Betty Hewitt, Marcia De Leone, Florence Turner, Adelaide Hewitt, Jacob Hines, Helen Sigrist and Mrs. R. C. Foster. Mr. Strassner, baritone, and Mr. De Leone have also appeared in recital and have figured on other programs.

Music From Twenty-Two Nations Heard in Wichita Concert

WICHITA, KAN., Aug. 2.—A costume recital in which music from twenty-two nations was given by eighteen performers was heard recently in the Fairmount Congregational Church to raise funds for improving the Fairmount public school grounds. The performers were Laura Jackman, Mary Neff, Mary Tipler, Dorothy Bosworth, Mary Timmons, Maud Duncan, Martha LaRue, Dorothy Swinney, Mrs. Bliss Isely, B. F. Hammond, Geraldine Hammond, Isabel Nevins, Arthur J. Hoar, John Neff, Frances Bosworth and William Knorr. T. L. KREBS.

Eastman Theater Engages New Organist

ROCHESTER, N. Y., Aug. 4.—Harold O. Smith, who has played in the Capitol, Rialto, Rivoli and Strand theaters in New York and who played for two seasons in the Brooklyn Strand, will succeed John Hammond as organist at the Eastman Theater. Mr. Hammond has been chosen as organist in the new Piccadilly Theater in New York.

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Personality: the Touchstone of Art

Celebrities of the Concert Platform Possess Abounding Vitality and Appeal—
“Happiness,” the Secret of a Noted Opera Singer—Struggle and Courage
the Deciding Factors in the Artist’s Career

By ESTHER CARPLES

TWO young painters, an Anglo-Saxon and a Japanese, were sent to an art gallery to make a copy of the picture, “Milton and his Daughters.” Both men were trained workers and both did their copying painstakingly and skillfully, but, to the wonder and awe of all who looked on, a strain of Orientalism, subtle, uncanny, but unmistakable, crept into the canvas of the Japanese. The furniture in the picture took on the peculiar luster of teakwood, and the eyes of Milton and his daughters by degrees shaded into a slumberous, Mongolian slant. It was in his blood. He painted as he was, his own personality coloring his work.

In the same way a music season comes and goes, and after the performers make their final bows and are gone from the public platform, one thing that perpetuates itself in mind is personality—the personality of the performers. Once off the concert stage, the musician leaves a blending of himself and his music in the mind of his listener. Personality is the breath of recreation, the magic of lasting impression, and the public rightly knows this. It may be unjust artistic divinity but it is most eminently right human reality.

Concert-goers during the past season remember Rosenthal and his playing—the little Titan walking out upon the concert stage, with strength like an oak and giving to music the breadth of an ocean; or Leginska of the wild hair, black velvet uniform and thundering chords; or Jeritza, ineffably lovely, like the first amber summer noonday. Almost

always the artist and his art are one. It has been a full season and there are many anecdotes to illustrate the rich variety of personality that one finds on the American concert platform today. There is a fund of story woven about every name in the musical hall of fame.

Jeritza and Happiness

The impression one gets of Maria Jeritza is of a person apart—an invulnerable. There is about her—as there is about Chaliapin and was about Caruso—something of lasting vigor, of super-flight, of personal power.

It becomes a revelation to know Mme. Jeritza. “One must be happy inside of one’s self,” she declares merrily. An enchanted simplicity seems a big part of her personality, only there is another side to it. “She has discovered the secret,” said one of her friends, “of taking each success as a challenge. She is frightened by it. She is never engulfed by one success. She knows how tricky the foothold is all the way. So far as her art goes she ministers to it like an enraptured nun, and while she does this there will never be anything but triumph.”

After three seasons as a reigning prima donna at the Metropolitan, Jeritza has not changed much. She still brings over a trunkful of clothes from Europe and never takes off a day for personal shopping. Her chief recreation is a “movie” or a game of cards. During the past season she attempted the dissipation of learning to drive a car, but gave it up as it took too much time.

Access to her is delightfully difficult. The hotel clerk invariably reports that she is asleep or resting. Her German maid will discomfit the most ingenious “news hound.” In the first place, she knows only one sentence of English and that is that “madame cannot be seen.” Beyond that there is a barrier of language and of indomitable will on the part of the maid. The singer’s husband, Baron von Popper, holds the next defenses with her manager.

But when the citadel is reached, there is Jeritza as simple and composed as any charming, elegant lady in the garden

of a Viennese estate. By the way, that is her ideal of life by her own confession—to be an exquisite lady in a garden. And she has built defenses of work and environment that protect her everywhere.

All the accompanying notoriety of fame she accepts with a disarming naïveté, as if it were part of the confetti-throwing at a fête. She is truly an impressive lover of her art, and to her all the rest is carnival.

Struggle and the Artist

The personalities of artists owe much to the shaping of character that comes with the long years of struggle that are the prelude to fame. Among the names of woman artists of indomitable optimism and courage are the famous ones of Alma Gluck, soprano, and Ethel Leginska, composer and pianist.

“I accept few apologies for defeat,” the former said recently. “Young people write to me all the time who want to hand over their destinies into my hands. They’ll go on studying if I say so, or they won’t; it’s all up to me. If they have belief in themselves nothing will stop them, and if they haven’t they don’t count in art, anyway. I get piteous letters about ‘struggling.’ If they are really struggling, they don’t know it by that name. Those who make great efforts for their work are happier while they are struggling, so-called, than they will ever be. My biography could have chapters and chapters of struggling, but it would have to be written by a sentimental and not by me.”

Miss Leginska is another artist who by the divine right of talent and sheer pluck has achieved a position of international repute as a pianist and composer. She has been able to hand on her vision to a large circle of pupils. She has conducted many concerts on the Continent—making a record, indeed, for a woman composer! Setting out confidently to perform this task, she would not be dissuaded by pessimistic advisors. “I’ll find the orchestras,” she declared confidently. “I’ll do everything I plan to do!”

Someone will write some day on the great cost of courage, the tremendous pull of will, the affrighted playing with the handstrings of fate, the challenge and the abasement of it and the vast, fearless loneliness of embarking alone. Miss Leginska, who was once a poor little girl in Hull, England, and who pulled herself to fame by main might, is still “at it”—still repeating the fated psychic circle of an unconquerable personality.

Rosenthal’s “Great Piano War”

Let us take Moriz Rosenthal—the veteran master of the piano: first in importance is the impression one gets of his expansive, Olympian honesty. Were he an American, the public pulse would recognize something of the volleying independence of a Whitman.

“They weren’t so sure about me when they wanted to bring me over,” he thundered genially. “They didn’t think I could be the same. I had to convince them clear across the sea that I had not changed and was Rosenthal.” This was a skepticism that most artists would hide as a sore wound, but Rosenthal gloried in it.

“I don’t care whether the whole world knows it. All artists have to fight continually to keep their hold. Fame is like dew, it evaporates in an hour. No inch of life is safe. Everybody knows it, only I am willing to admit it.”

He brought over a tradition of character that will always be remembered alongside of his artistry. Fifty years ago, at the age of twenty-three, he challenged the might of a powerful concert bureau of Germany and refused to play its own brand of piano. “That was a great bit of war,” he recalled. “They managed to keep my concerts as free of an audience as of angels for weeks! It took all the fight I had in me, but in the end they wearied of their outlaw tactics. The public wanted to hear me, so I won.”

During his visit he paid the usual tribute of the celebrity who finds the

hospitable shores of the United States the field of Croesus. “The American people are very enlightened, very educated musically, in fact the most wonderful musical populace in the world,” he said. But he laughingly explains this on the score of his fine reception here.

He recalled a drawing room conversation of an especially celebrated vintage many years ago in a Paris salon. Saint-Saëns was there and Massenet and Paderewski and Paladilhe, Rosenthal and others. The pianist, Pugno, was talking with Saint-Saëns and the former, having had a bad season in the south of Europe, remarked that the Italians were a very ignorant, very badly educated people, in fact utter boors. Saint-Saëns listened intently but at the end of the harangue he remarked subtly that an artist regards his public in proportion as the public evaluates him!

Rosenthal says he will write his memoirs, and when he does it will be an autobiography of hammers and tongs! “Without courage, without audacity, without vehemence—how can you have truth? Truth is not meek,” he says.

Kreisler’s Rapid Growth

Another picture was revived with the return of Rosenthal last winter after a seventeen years’ absence, and that was of the first coming of Rosenthal and Kreisler to America. Rosenthal narrated it capitally. He accompanied Kreisler to America when the latter was a “wonder-child.” But something went wrong with the preliminary advertisements of Kreisler and great consternation reigned in the hearts of the concert bureau which brought them both over.

If folks had been very modern and up-to-date, as we are now, all the blame and hair-tearing should properly have been vented on hormones or glands, or something equally scientific and obdurate. But times were less philosophic and verbal fireworks flew instead! The sad fact was that between the time of his engagement in Europe and his coming to these shores the fifteen-year-old Kreisler had shot up two feet or so relatively and was no longer a child! Still the posters showed him in velvet breeches and embroidered blouse and jacket!

What was to be done? Young Kreisler shied at masquerading, the managers felt tricked, and Rosenthal had to bear up under the accusation as an accomplice to fate! This happened long ago and may not appear as serious a matter now, which does not discount its having made a pretty scene then. The matter was finally adjusted to meet the expectations of the posters and Kreisler, a husky adolescent, had to come on as a gifted cherub!

A final picture of Kreisler as a man has a Berlin background, but it illustrates the welding that goes on between a man and his genius, the interchange of luster between the two, until in time they become inseparable. If one’s art is deified the man also becomes deified. Joseph Schwarz sang on the occasion of this incident and Kreisler was one of the audience, but that is not the story. It came afterward. The concert took place on a murky November night with a wet mist floating, but Kreisler for some reason chose to walk home from the concert.

The usual number of music students were in the audience, and when Kreisler went out they followed him—a whole troop of entranced goslings—and not a word was spoken. They followed him for blocks. There was enchantment more glamorous than that of lights through the fog in the air.

“He walks!” one of the enraptured youths finally found tongue to say, and the phenomenon of seeing their god move continued to hold them spellbound until the entire procession was lost to view.

Arthur Middleton to Sing at Coe College

A recital appearance by Arthur Middleton, baritone, at Coe College, Cedar Rapids, Iowa, has just been arranged for by his managers, Haensel and Jones. This engagement will be fulfilled in connection with his two appearances as soloist with the Minneapolis Symphony in Minneapolis and St. Paul.

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From Ocean to Ocean

BUFFALO, N. Y.—Abram Butler, Jr., has assumed his duties as organist and choirmaster of the Church of the Good Shepherd.

PASADENA, CAL.—Harold Porter Smyth recently gave a piano recital in Carmelita House assisted by his pupils, Elizabeth Lesh, and Maud Mapes Perry, soprano. Mrs. Perry was accompanied by Mrs. Busing.

MASON CITY, IOWA.—Mrs. H. H. Henley has resigned as violin teacher in the music department of the high school and junior college, and will devote her time to private teaching. She is succeeded in her schoolwork by Marie Fuller of Lyons, Neb., a graduate of the Oberlin Conservatory.

SEATTLE.—Piano pupils of Sidney Jones gave a program at his studio recently. Mr. and Mrs. Montgomery Lynch presented their pupils in a song recital at the First Methodist Church. Those appearing on the program were Irene McIver, Ruly Ohman, Mrs. Robert T. Pretlow and Archie Smith.

DANVILLE, IND.—After a successful year as teachers of voice and piano in Central Normal College here, Mr. and Mrs. Badrig V. Guevchenian have accepted positions in Southern Seminary in the historic section of the Shenandoah Valley. Mr. Guevchenian will direct the music department, teach singing and conduct girls' clubs. Mrs. Guevchenian will teach organ and piano.

ATLANTIC CITY.—Elizabeth Reeves Andrews recently presented Helen Smith, Martha Braun, Louise Burks, Marion Speer, Edwin Caldwell and J. Gavin Laing in a song recital in Ampico-Edison Hall. Mr. Caldwell sang "Your Picture" by Paul Nixon, conductor of the orchestra in Rome, Ga.

DALLAS, TEX.—Katherine Hammons, teacher of organ, recently organized the Diapason Club with her pupils as charter members. At a recent open meeting of the club in the City Temple, a program was given by Emma Nixon, Josephine Smith, Anita Hansen, Lela Shell, Bernice Anderson, Mrs. Dan Ferguson and Mrs. Homer Chapman. Mrs. Chapman recently gave a recital program in the City Temple, presenting numbers by Bach, Yon, Grieg, Massenet and Donizetti.

ATLANTA, GA.—Dr. Charles A. Sheldon, Jr., after attending the American Guild of Organists convention in Atlantic City, is on a visit to New York, where he will record several of his own compositions for the Aeolian Company. Dr. Sheldon is a leader among the pioneer radio organists. He has broadcast from the city organ, the First Presbyterian Church and the home of C. Howard Candler, and gave in all about 158 concerts during the past year.

GRAND RAPIDS, MICH.—Thousands are attending concerts here this summer by the Grand Rapids Concert Band, Walter Goble, conductor, the Furniture City

Band, Oris Bonney, conductor, and the Elks Band, Alfred Van Voorst, conductor. Classical numbers are being played in preference to lighter works. At a recent concert Jacob Smits, tenor, appeared as soloist. Albert De Cortez is planning to stage a grand opera here next season with professional principals and an amateur chorus. Cesare Baromeo, Detroit bass, a member of La Scala Opera in Milan who is spending the summer in Michigan resorts, recently visited with Paul Steketee.

CHARLES CITY, IOWA.—Six counties in Iowa are conducting music memory contests for farm girls' clubs. Iowa is the first State to use the idea in connection with the farm girls' clubs. The movement was started by Josephine Arnquist, girls' club leader, with illustrated talks on musical appreciation. The club county music memory contest has developed from interest thus aroused. Polk County is sponsoring a music memory contest through the farm bureau for 200 farm club girls. At their annual September club camp, a Sunday concert will be given at which the girls will be scored individually and by clubs, upon their ability to recognize, fifteen standard classical works.

WICHITA, KAN.—A series of instrumental concerts by students of the Allison, Hamilton, Horace Mann and Roosevelt summer schools was given recently under the direction of Myron L. Hull, supervisor of orchestra music. Mrs. Cecil M. Jacques presented her pupils, Raymond Shelley, Lois Vivian

Padgett and Kathryn Acker, in recital recently. The Angelus Club, composed of the pupils of Mrs. G. W. Martin, gave a recital recently. Numbers were contributed by Helen Means, Wilma Means, Margaret Elrod, Georgianna Martin, Kathleen Jackson, Agnes Cook, Laurine Bodley and Calvin Braitch. Vera Faye Haven of the faculty of the Wichita College of Music and Dramatic Art, presented a class of twenty piano pupils in recital at Philharmony Hall.

KANSAS CITY, MO.—Interesting répertoire classes have been an attractive feature of Edoardo Sacerdoti's vocal master class this summer. Of sixteen applications for free scholarships offered by Mr. Sacerdoti, Mrs. G. F. Racette, of this city and Mrs. Thelma Hind-Bolinger of Mound Valley, Kan., won full tuition. Partial scholarships were given Francis Heyser of Kansas City, and Mrs. R. C. Steiner, Topeka, Kan. Four class répertoire privileges were offered Mrs. R. C. Piper, Mrs. G. C. Brewster, Mrs. Terry E. Lilly and Virginia Henery, all of this city. Marjorie Rose Ryan is associate instructor of the class. Mrs. A. E. Blachert presented the scholarship winners of the Sacerdoti master class in a musical.

SANTA ANA, CAL.—Earl Fraser recently presented his piano pupils in a recital. Those who took part in the program were Dorothy Young, Marie Hamil, Raymond Kendall, Dorothy Adams, Arthur Ronin, Mabel Krause, Marguerite Lentz, Edra Cheney, Gertrude Winkle, Effie Jessup, Muriel Moore, and Marcia Keeler. The Santa Ana Municipal Band is giving a series of ten free concerts. Pupils of Nell Isaacson who appeared in a piano recital recently included Doris Rohrbacher, Eleanor Crill, Frederick Eley, Thelma Beery, Paul Hendrickson, Pauline Wells, Mary Chino, Armine Crawford, Barbara Horton, Margaret Hutchings, Helen Baker, Terrace Schafer, Mary Jane Owens, Conley LaForce, Jean Ross and Harriet Morris. Harriet Morris, pupil of Etta Hale, assisted with readings.

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Add More Works to Summer's Répertoire as Ravinia Opera Reaches Sixth Week

CHICAGO, Aug. 2.—Ravinia, last Saturday, entered upon the sixth week of its current season of ten weeks and two days. Twenty-one of the thirty-five works named in the prospectus have already been performed. Of these, fourteen were Italian, six French and one, "Martha," German.

It was the performance of "Martha" which opened the sixth week. Not only was Flotow's popular work an addition to the season's répertoire, but "Il Trovatore," sung on Tuesday, and "The Tales of Hoffmann," heard on Friday, were likewise new to this summer's audiences. The projected performance of "L'Elisir d'Amore" was postponed from Wednesday on account of the illness of Giacomo Lauri-Volpi, and "The Barber of Seville" substituted for it. Other repetitions of the week were Sunday's "Madama Butterfly," and Thursday's "The Love of Three Kings," in which Lucrezia Bori ended her first Ravinia season, leaving immediately for New York, en route to Europe.

Graziella Pareto was Saturday evening's *Martha*, an exquisite and beautifully gowned creature, who sang with much studied skill. Mr. Lauri-Volpi, the Lionel, found the rôle an excellent one for his voice, and delivered the music, especially that of the quartet act, with much gratifying restraint. Ina Bourskaya was an arch and interesting *Nancy*, and Virgilio Lazzari an admirable *Plunkett*. Paolo Ananian was the amusing *Tristram*. Louis Hasselmans conducted.

Favorite Works Repeated

Florence Easton and Ina Bourskaya, principals in Sunday's "Madama Butterfly," returned to their respective rôles after having relinquished them for one performance. Mr. Lauri-Volpi was the Pinkerton. Vincente Ballester filled his customary duties as *Sharpless*. A very large and unusually demonstrative audience applauded the excellent performance led by Gennaro Papi.

Verdi's melodies for "Il Trovatore," brought out for their initial hearing on Tuesday, were intrusted to Miss Easton, Giovanni Martinelli, Miss Bourskaya, Giuseppe Danise and Virgilio Lazzari. Philine Falco and Giordano Paltrinieri had small parts and Mr. Papi conducted. The performance was a splendid one, despite the fact that one or two of the principals were not in their best voice. Miss Easton has seldom sung more beautifully than she did in the first act. Mr. Martinelli was a powerful *Manrico*, Miss Bourskaya makes of *Azucena* one of her most interesting characterizations—she has the Russian flair for making up—and Mr. Danise evidently felt quite at home in the melodious part of the villain. Mr. Lazzari's singing was, as it always is when fine, sustained work is demanded, of the first order. A good-sized audience assembled to hear the favorite work in spite of threatening weather.

The newcomer in Wednesday's "Bar-

ber" was Mario Basiola, who assumed the title rôle for the first time in this vicinity. He is a singer with a noble voice and a more conscientious use of it than is to be discovered in every operatic singer, and Rossini's music is in a style he has thoroughly mastered. Miss Pareto was once more the charming *Rosina*, and Armand Tokatyan a gay *Almaviva*. Léon Rothier repeated his amusing impersonation of *Don Basilio*, and Mr. Ananian was the guardian. Mr. Papi conducted.

Lucrezia Bori's Farewell

One of the largest audiences of the season was in attendance for Miss Bori's farewell on Thursday, and the ovation tendered her and her associates, Messrs. Martinelli, Danise and Lazzari, was sufficient to prove the brilliance with which the soprano has won the admiration of Chicago opera-goers. Director Louis Eckstein could have had no doubts that his choice of a new soprano for his unique opera company was wise indeed, for Miss Bori has won popular interest and support and maintained a conspicuous record for excellent work.

Her *Fiora* is admirably acted and sung, and, of all rôles she has assumed here this summer, it best discovers the depth of her powers and the subtleties of her craftsmanship. Mr. Martinelli's persuasive *Avito*, Mr. Danise's fluent *Manfredo* and Mr. Lazzari's towering *Archibaldo* were excellent complements of a stirring performance. Mr. Papi conducted admirably.

The revival of Offenbach's delightful mixture of grand opera and light, popular in many places under the title

of "The Tales of Hoffmann," gave the rôles of *Olympia* and *Antonia* to Thalia Sabanieva, of *Giulietta* to Margery Maxwell, *Niklausse* to Miss Bourskaya and that of the unsuccessful but enterprising lover himself to Armand Tokatyan. Léon Rothier presented his well-known characterization of the bizarre *Dr. Miracle*, and Désiré Defrère as *Spalanzani*, Louis D'Angelo as *Crespel* and *Sohlemil*, and Giordano Paltrinieri in the rôles of *Franz*, *Cochenille* and *Pittichinaccio* were excellent in parts they have sung at Ravinia before. Mr. Ballester sang *Dapertutto's* aria with fine effect, and Merle Alcock's beautiful voice was heard from behind the portrait of Antonia's mother. Paolo Ananian gave a consummate picture of *Coppelia*.

Mr. Tokatyan's *Hoffmann* is well known in Ravinia, and his bearing and fine voice give him many advantages for a none too grateful task. He was in much better voice than in the earlier part of the season, when he sang in spite of serious illness, and won the hearty approval of his hearers.

Miss Sabanieva was a very entertaining doll. Her *Antonia* a part she has previously sung here, benefits from the purity and beauty of her voice and the delicacy of her actions. Miss Maxwell was, as before, as ingratiating to the eye as the ear, and Miss Bourskaya made many voluntary additions of interest to the part of *Hoffmann's* adviser. Louis Hasselmans held the performance together with a fine sense of tempo.

The week's customary concert list brought Eric DeLamarre into prominence as conductor of the members of the Chicago Symphony who form the splendid Ravinia orchestra. Miss Maxwell and Mr. Rothier were Monday's soloists. The Thursday matinée was the occasion of the annual Carnival Day, presented by children from the north shore suburbs and the Children's Civic Theater of Chicago, under the direction of Bertha L. Iles.—EUGENE STINSON.

KLIBANSKY ENDS FIRST ENGAGEMENT IN CHICAGO

Gives Song Recital with Cyril Pitts Aiding—Will Go to Europe for Vacation

CHICAGO, Aug. 2.—Sergei Klibansky, one of the most interesting of recent additions to Chicago's famous summer colony of master teachers, has completed his course of voice instruction at the Chicago Musical College and will sail shortly for a vacation in Europe. His first season as guest instructor at the College has been unusually successful and he has been engaged to return next summer. His répertoire classes have proved of value to a large number of students and his teachers' classes have touched upon many interesting and vital subjects.

Mr. Klibansky is one of the few voice teachers either regularly or occasionally located in Chicago who are to be heard in public recital. He made a final appearance on Wednesday afternoon, assisted by his pupil, Cyril Pitts, tenor. Mr. Klibansky sang a Handel aria and songs by Brahms, Grieg, Reichardt, Godard and Franz. Mr. Pitts sang "The Dream" from "Manon" and music by Frank Bridge.

Students of Vittorio Trevisan Sing in Bush Conservatory Recital

CHICAGO, Aug. 2.—The students of Vittorio Trevisan were heard in recital last Monday evening at the Bush Conservatory recital hall, Mrs. Trevisan being accompanist. Katherine Rich, Blanche Alexander, Lester Spring, Julia de Revueltas, Elsa Fathchild, Gladys Cable, Lia Eckes, Bryce Talbot and Gilbert Ford sang arias from "Lucia," "The Barber of Seville," "Aida" and other operas, as well as a variety of modern songs.

Boguslawski and Collins Heard in Two-Piano Program

CHICAGO, Aug. 2.—The recital series of the summer master classes at the Chicago Musical College was completed

this morning with a concert by the advanced students of the piano, voice and violin departments. Moissaye Boguslawski played on Tuesday afternoon at the Central Theater. His program was devoted wholly to Chopin. Mr. Boguslawski was joined by Edward Collins in a program for two-piano music on Thursday afternoon. Mozart's Sonata in D, the Arensky Suite, Sinding's Variations and a "Gavotte Intermezzo" and an arrangement of Seeboeck's "Menuet al' Antique," both by Louis Victor Saar, comprised the list chosen by these admirable pianists.

Cecile de Horvath Prepares for Busy Season

CHICAGO, Aug. 2.—Cecile de Horvath will begin her season with a return engagement at Ludington, Mich., on Aug. 21. Other engagements booked for the pianist include a joint recital with Sophie Braslau in Denver, and recitals in Bowling Green, Ky.; St. Louis, Sherman, Tex.; Manhattan, Kan.; Hays, Kan.; Laurel, Miss.; a return engagement at Poplarville, Miss., and a third reengagement at Arkadelphia, Ark.

BUSH CONSERVATORY LISTS SCHOLARSHIPS

Chicago School Announces Eighty Awards for Coming Fall Term

CHICAGO, Aug. 2.—Bush Conservatory offers thirty free and fifty partial scholarships for the fall term, commencing Sept. 8, according to the new catalog just issued.

These prizes are offered, in the piano department, under Jan Chiapusso, Julie Rivé-King, Edgar A. Nelson, Ella Spravka, John J. Blackmore and Elsie Alexander; in the violin department under Richard Czerwonky, Bruno Esbjorn and Rowland Leach; in voice under Charles W. Clark, Boza Cumiroff, Louis Kreidler, Emerson Abernethy, Mae Graves Atkins and Justine Wegener, and in opera under Vittorio Trevisan and Nelli Gardini.

Instruction in the major subject for the academic year of forty weeks is provided by each scholarship. Awards for the coming season will be made following examination during the week of Sept. 1.

Among prizes offered for the year are two grand pianos and an old Italian violin in the graduate school, one year's tuition in the piano and voice departments and a modern violin of the highest type for undergraduates.

The master school, in which free tuition is made possible through the support of Samuel E. Moist, provides a two-year course for twelve pupils each in the departments of piano, voice, violin, opera and composition. Appointments to the master school are made by examination among eligible students. The first examination for the new season will take place on Sept. 24.

Courses offered by Bush Conservatory include piano, organ, violin, cello, harp, orchestral instruments, voice, opera, theory, ensemble and orchestral playing, chorus, public school music, musical history and literature, expression and English literature, languages, physical culture, dancing and interpretation classes.

Chiapusso Concludes Summer Series at Bush Conservatory

CHICAGO, Aug. 3.—Jan Chiapusso's piano recital on Monday evening was the concluding event in Bush Conservatory's schedule of summer concerts. Beethoven's Sonata, Op. 27, No. 1, a group by Chopin and music by Brahms, Schubert, Scriabin, Medtner, Debussy, Ravel and others formed the accomplished technician's program.

Cherichetti to Sing with Mrs. Sollitt

CHICAGO, Aug. 2.—Ambrose Cherichetti, tenor, will make his Chicago début in the University of Chicago series at Mandell Hall, Aug. 22, appearing in joint recital with Edna Richolson Sollitt, pianist.

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BEATRICE

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People and Events in New York's Week

Strauss' "Alpine" Symphony and Several Novelties in New York Stadium Series

THE fifth week of the concert series at the Lewisohn Stadium was opened on the evening of July 31, with Fritz Reiner, guest conductor, rounding out his first week of activity in New York, with a performance of Richard Strauss' "Alpine" Symphony. Other "novelties" heard during the week beginning July 28 were a suite from Stravinsky's "Petrouchka," Deems Taylor's Suite, "Through the Looking Glass"; Hellmesberger's "Ball Scene," Wetzler's Overture to "As You Like It" and a Waltz, "Children's Songs," by Allan Lincoln Langley, a member of the orchestra.

The "Alpine" Symphony, which has not been heard in New York since the Philharmonic gave its American premiere in October, 1916, requires an exceptionally large orchestra of 133 players. More than twenty-five extra musicians were engaged for the occasion and the usual orchestral battery was augmented by the ingenious percussion instruments and the famous "wind-machine" which the Strauss score calls for.

The music has generally been rated under the composer's best achievements. A second hearing impressed one, not with its blatantly noisy and provoking elements, but with the extreme banality and weakness of thematic invention. It seems incredible that the volatile Strauss of the "Heldenleben," even of the somewhat tedious "Sinfonia Domestica" could have written such utterly undistinguished pages of nectarean sentiment, overlaid with the crudest of imitative effects.

One cannot deny certain magically realistic touches in the scoring, such as the somber opening theme of "The Night," a moment of rushing water-effects depicting the mountain torrent and the general air of hush and mystery of the mountains. Apart from this, the chronology of the day's tramp is very tedious—the ascent depicted with a diatonic "climbing" theme from tonic to third, to fifth, and back again; the

"water" phrases, in some of which Wagner's Rhine flows, and others are pointed with bells and oddly resemble the "Magic Fire Music"; the episode of the pasture land, with cow-bells and bird-chirps; the loud and roughly instrumented *fugato* when the climbers lose their way; the attainment of the summit, announced by a *maestoso* theme; and finally the storm, where the composer has acutely observed facts of nature and reproduced them by lightning flashes in the woodwind, resounding thunder peals and celesta raindrops. It was all extremely futile and represented the decadence of "program music" in its extremest form, reducing music to a purely imitative science.

The performance was led by Mr. Reiner in his authoritative but unobtrusive style and in general can be rated as a very capable one. Better opportunity was afforded the conductor in the opening Wagner numbers, the "Flying Dutchman" Overture and the Prelude and "Love-Death" from "Tristan." The first work was forcefully outlined, and the "Tristan" excerpts were played with emphasis on their sensuous, rather than dramatic, elements. There was much applause, and Wagner's "Träume" was given as encore. R. M. K.

"Petrouchka" Suite Given

Stravinsky's fantastic "Petrouchka," played by Mr. Reiner and the Philharmonic, with the spirit and brilliancy that the score demanded, was the feature of Wednesday's concert. The Suite, which is a condensation of rather than selections from the ballet, tells the sardonic fairy-tale with a glittering series of changing rhythms and ingenious themes. From the delightful barrel organ and flirtation scenes of the Carnival through Petrouchka's courtship to the end of the carnival and the death of Petrouchka, the music is replete with ideas, philosophical and naïve in turn, expressed in an orchestral arrangement which interprets each nuance of thought with inspired precision.

Mr. Reiner conducted with a breathless interest in the music and a complete understanding of it. The interpre-

tation hid the difficulties of the score beneath the brilliance of the result and, at the end, the conductor and his men displayed as much enthusiasm for the music as did the audience. The greater part of the public thought the "Petrouchka" was Scriabin's "Poème de l'Extase," which had been announced. Their exhilaration and fervor over the music seemed to prove the genuineness of the Stravinsky cult.

The other numbers of the program were Rimsky-Korsakoff's Spanish Caprice, the Polovetskian Dances from "Prince Igor" and the "1812" Overture. They were completely eclipsed by the absorption of the audience and the orchestra in "Petrouchka."

H. M.

Favorite Works Played

Tchaikovsky's "Pathetic" Symphony was played on Monday evening. Mr. Reiner's performance of this work was a musicianly one which deprived the music of the usual extreme gloom and sentimentality associated with other readings. Strauss' "Don Juan," Dvorak's "Carnival" Overture and the Bacchanale from "Samson et Dalila" also were given. The conductor was heartily applauded.

Beethoven's Seventh Symphony, Smetana's Symphonic Poem, "The Moldau," the "Carneval Romaine" of Berlioz and "Tannhäuser" Overture made up Tuesday's program. The Smetana work, with its pleasing themes and masterly orchestration, came almost as a novelty. The Symphony and the other numbers were much enjoyed by a large audience.

Beethoven's Eighth Symphony was given on Thursday evening, the third Beethoven symphony to be played during the week. The Ballet Music from Goldmark's "Queen of Sheba," excerpts from Mendelssohn's "Midsummer Night's Dream" and the Prelude to "Lohengrin" made up the remainder of the program. Encores were again given upon insistent applause.

Schubert's "Unfinished" Symphony was played on Saturday evening. A novelty on this program was a Ball Scene by Hellmesberger, for string orchestra, a pleasing work. Other light and diverting works were Suppés "Beautiful Galatea" Overture, two Hungarian Dances of Brahms, Richard Strauss' "Rosenkavalier" Waltzes and Johann Strauss' Overture to "The Bat." The Saturday "popular" programs are attracting an increasing clientele.

PRESENT VERDI OPERA

State Opera Company Gives "Traviata" in National Theater

Emily Day's buoyant personality and bright coloratura soprano voice made her a charming *Violetta* in the presentation of "Traviata" by the State Opera Company in the National Theater on July 30. Miss Day enacted the rôle with an understanding of its dramatic possibilities. The small size of the theater and the company combined to make it an intimate production of the Verdi opera. What the chorus lacked in size, however, it made up in enthusiasm. Vito Moscato made a good showing with his orchestra and was summoned to take a curtain call.

Giuseppe Di Benedetto was at his best in *Alfredo's* joyous song at the opening of the second act. Antonio Monti revealed a good baritone as *Baron Douphol*. Domenico Lombardi was a dignified father to *Alfredo*. Others in the cast were Carolina Nolte, Elizabeth Grobel, Luigi Di Cesare, Antonio Corsini and Cesare Burzio. In the gambling scene there was a ballet divertissement by Giulia Hudak and Hester Zannini. Ernesto Di Giacomo is stage director of the company. Rich costumes contrasted with the plainness of *Violetta's* salon, but the company did well in overcoming scenic handicaps.

"Otello" had been announced but "Traviata" was substituted. The company has been appearing in nearby cities.

Rialto and Rivoli Present "Butterfly" and American Overture "1849"

The Riesenfeld Classical Jazz orchestration of "Limehouse Blues" by Philip Braham was brought down from the Rivoli to head the music program at the Rialto this week. The overture was an excerpt from "Butterfly" by Puccini played by the Rialto Orchestra, conducted alternately by Willy Stahl and Ludwig Laurier. Dorothy South, soprano, sang "Love Is Best of All" from "Princess Pat" by Victor Herbert, as a prelude to the picture. Alexander D. Richardson and S. Krumgold alternated at the organ. Because of the length of the feature film, "The Covered Wagon," the only music at the Rivoli this week was the Overture "1849" by Mortimer Wilson, played by the Rivoli Orchestra under the alternate direction of Irvin Talbot and Emanuel Baer.

Huss Pupils Give Benefit Concert

Two pupils of Mr. and Mrs. Henry Holden Huss, Harriette Pierdon and Margaret Bliss, appeared at a concert in aid of *Life's Fresh Air Fund* at Briarcliff Lodge, N. Y., recently. Miss Pierdon, who is studying with Mrs. Huss, sang a group of French songs and Mr. Huss' "It was a Lover and his Lass." Miss Bliss was heard in Chopin's Third Ballade and F Sharp Minor Mazurka, "Moonlight on Lake Como" by Mr. Huss, and Grainger's "Country Gardens." Both young artists were successful. Jean Adams was effective in scenes from Mackaye's "Joan of Arc" and Everette Tuching played fine accompaniments for Miss Pierdon.

Dorothy Sinnott Sings in Brooklyn Band Concert

Dorothy Sinnott, soprano, recently sang with fine success in Brooklyn at a concert given by the Police Band of the City of New York. Her principal numbers were "Die Lorelei" by Liszt and "Ombramai fu" by Handel. George Vause accompanied. Mme. Sinnott is engaged to sing with the Seventh Regiment Band in New York on Aug. 28 and has a re-engagement as soloist with the Kaltenborn Orchestra to sing on Staten Island Aug. 16. She is preparing for a New York recital under the tutelage of Henri Zay.

RANKIN PUPILS IN RECITAL

Singers Appear in Programs in Wurlitzer Auditorium

A number of pupils of Adele Rankin, soprano and teacher of singing, have been heard in recital recently. Elsie Baird, soprano, was engaged by the Wurlitzer Concert Bureau for a program. Miss Baird was heard to advantage in compositions of Sibella, Hahn, Rimsky-Korsakoff, Verdi, Watts and Curran. Anna Noll Garren, soprano, and Elizabeth Marrett, contralto, also gave an interesting recital in Wurlitzer Auditorium. Their fine voices were used with intelligence in works of Rossini, Handel, Verdi, Bizet, Meyerbeer, Strauss, Spross, Kramer and Campbell-Tipton.

Dorothy Brown, soprano, has closed a successful season on tour with the 1923 Music Box Revue. She has been engaged by Hassard Short as one of the principals for his new Ritz Revue. Kenneth Lozier, who studied pipe organ with Miss Rankin, has been engaged as organist of Trinity-Heddon Church, Jersey City. Ethel Bergen and Jeannette Roderman filled substitute positions in Hackensack and Jersey City in July.

An ensemble recital was held recently in Wurlitzer Auditorium of the entire studio. Those participating were: Grace and Ethel Bergen, Elsie Baird, Louise Brueger, Lucy Cooper, Katherine Ciparic, Bertha Ehrhardt, Elisabeth Garrison, Agnes Gaily, Margaret O'Mara, Florence Flannigan, Alice Johnston,

Anna Kotchak, Rose Perron, Martha Ross, Jeannette Roderman, Mary Sheeran, Louise and Katherine Stein, Gertrude Secular, Adele Wohl, Hazel Wilkinson, Zipporah Weintraub, Alvina Zimmerman, Wallace Radcliffe, Charles Wessling, Harold Waters, Edward Patt and George Reuther.

Greek Singers Give Program of Native Music

Music by Grecian composers, including Xanthopoulos, Kokkinos, Stroomboulis, Xirellis and others, comprised the program given on July 30, in Town Hall by four singers from the Greek National Opera, under the direction of A. Contarato. All the numbers were tuneful and comparatively simple so far as harmonization is concerned. Some were strongly rhythmical, and several had either a Russian or Oriental flavor. The singers were Artemis Kyparissi, soprano; Nicholas Moraits, tenor; Elias Oeconomides, baritone, and Michel Vlahopoulos, bass. They sang solos and concerted numbers that were received with fervent applause by an audience that filled the hall to capacity. An orchestra composed of Greek players was conducted by N. Roubanis. P. K.

Joyce Bannerman Plans Recital

Joyce Bannerman, soprano, will give a recital in Aeolian Hall on Nov. 1, with Walter Golde as accompanist. Miss Bannerman is under the exclusive management of Annie Friedberg.

Frantz Proschowsky Will Return to New York in September

Frantz Proschowsky, vocal teacher who is conducting a summer school at Highmount, N. Y., will reopen his New York studios on Riverside Drive on Sept. 15. Mr. Proschowsky held a successful master class at the MacPhail School in Minneapolis during June, which resulted in his being reengaged for three more years. William MacPhail, director of the school, was greatly pleased with the work done by Mr. Proschowsky, who was originally engaged upon the recommendation of Amelita Galli-Curci. Mr. Proschowsky is Mme. Galli-Curci's vocal adviser. His course there next year will extend from June 20 to Aug. 1 and through the MacPhail School it is planned to develop a center based upon Mr. Proschowsky's method of singing as outlined in his book, "The Way to Sing."

La Forge-Berumen Pupils Give Concert in Aeolian Hall

Pupils attending the La Forge-Berumen summer classes gave a concert in Aeolian Hall recently which was attended by a surprisingly large and appreciative audience. Grace Divine sang an aria from "Huguenots" by Meyerbeer with fine effect. Others who contributed artistic work were Oliver Stewart, Madeline Hulsizer, Kathryn Kerin, Helen Blume, Lillian Hunsicker, Valeriano Gil, Alice Vaiden Williams, Elliot Porterfield, Mildred and Marjorie Freeman.

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PUPIL OF EDWIN HUGHES PLAYS NEW NIEMANN WORK

Jeanne Rabinowitz Gives First American Performance of Composition in Recital

Walter Niemann's Sonata, Op. 60, was given its first American performance recently by Jeanne Rabinowitz, pianist, in the latest of the weekly recitals given by pupils of Edwin Hughes. Mr. Niemann, who was born in Hamburg in 1876, studied with his father, then with Humperdinck, and finally at the Leipzig Conservatory. In addition to being a composer, he is a prolific writer on musical subjects.

In its thematic material, development and general construction, the Sonata is reminiscent of Beethoven. There is an absence of the modern tendency toward shifting tonalities, changing rhythms and peculiar chord formations. It offers nothing new in musical parlance, but abounds in many beautiful passages and has a direct message. Miss Rabinowitz gave a sympathetic performance of the work. She not only has power and digital dexterity, but is the possessor of considerable temperament. Her playing of the "Appassionata" Sonata of Beethoven was superb.

Other numbers on her program were the Fantaisie, Op. 49; Mazurka, Op. 67, No. 4, and Waltz, Op. 34, No. 1, by Chopin; and the Hungarian Rhapsodie by Liszt. For encores, she played the Etude in G Minor by Moszkowski and the Etude on the Black Keys by Chopin. These recitals by pupils of Mr. Hughes are given to show his large summer class the results achieved by his pupils. Miss Rabinowitz is a graduate of the Institute of Musical Art. She has played the Liszt Concerto in A with orchestra in New York and will make her début in Aeolian Hall next season. G. F. B.

Dudley Buck Pupils in Concerts

Four pupils of Dudley Buck, teacher of singing, have been successful in concert appearances recently. Alma Milstead, soprano, who was awarded a scholarship by the Federation of Music Clubs of Texas, is giving a series of concerts in Texas. Adelaide De Loka, contralto, was the soloist at the recent opening of the Essex and Sussex Hotel in Spring Lake, N. J. Ella Good, contralto, sang in the concert given for the benefit of St. Andrew's-by-the-Sea in Belle Harbor, L. I. Leslie Arnold, baritone, was so successful in his concert in Utica, N. Y., that arrangements have been made for another on Aug. 15.

Ida Haggerty-Snell Gives Musicals

Ida Haggerty-Snell recently gave a musical in her Metropolitan Opera House studio at which pupils appeared in a program of vocal and piano music, readings and essays. The program was furnished by Dorothy Barlow, Elizabeth Clark, Dorothy Ellis, Mildred Godfriend, Ann Winterbottom, John Hillbrook, Enrico Bennatti and Mesdames Arra and Clune. Elizabeth Duffy and Bertram Miller were accompanists. Mme. Haggerty-Snell's entertainments are given on the afternoon of the last Sunday of each month.

Fourth Summer Recital at Warford Studios

The fourth of a series of summer recitals was given at the Claude Warford Studios on Friday evening, July 25. The program was given by Margaret Hasse, Alberta Summer and Estelle Striplin. Each singer was heard in two groups of songs presented with charm and finish. The audience was hearty in its approval. Mr. Warford was at the piano.

Louise Bave and Alois Havrilla Prepare Opera Roles

Louise Bave, coloratura soprano, and Alois Havrilla, baritone, both of whom recently signed two year contracts with the Opera Players, Inc., are preparing opera roles under the coaching of Harry Spier. They will appear in opera répertoire in New York next winter.

Virgin Islands Band Gives Concerts

The United States Band of the Virgin Islands, conducted by Alton A. Adams, has appeared in a series of concerts in New York City parks. All the musicians are natives of the new American possession. They came here from Washington, where they gave a number of

concerts. Their concert schedule will be concluded with an afternoon program in Dreamland Park, Coney Island, and an evening program in Fort Greene Park, Brooklyn, Aug. 9; an afternoon program in Kings Park, Jamaica, and an evening program in Curtis Field, Staten Island, Aug. 10.

Atlanta Singer Studying in New York

Carroll Summer of Atlanta, Ga., is spending the summer in New York as a pupil of Claude Warford, teacher of singing. Besides her concert activities, Mrs. Summer conducts a large vocal class at the Atlanta Conservatory. This is the fourth consecutive summer that she has been under Mr. Warford's guidance. Last year she had an opportunity to substitute at the University Heights Church, which resulted in her being engaged for the entire summer this year.

Frank La Forge and Ernesto Berumen Leave for Vacation Tour

Frank La Forge and Ernesto Berumen have left New York on a vacation tour after a successful season of summer master classes. The two artists will stop in Chicago and then will go to Yellowstone Park, and from there to Seattle, where they will visit friends. They will return from this first vacation in ten years to reopen their New York studios on Sept. 10.

Marie Sundelius to Sing in Springfield, Ohio

Contracts have just been signed for an appearance by Marie Sundelius, Metropolitan soprano, in concert at Springfield, Ohio, on Nov. 18. Mme. Sundelius will fulfill the engagement directly after her recital in Lexington, Ky. She appeared at the University of Virginia recently.

New York String Quartet Tries Manuscripts

Numerous manuscripts have come to the offices of Concert Management Arthur Judson for the New York String Quartet, which has announced its willingness to examine new chamber music works with a view to performance. Announcement of any works accepted will be made as soon as possible, and all unavailable compositions will be returned to their composers.

Sophie Braslau Will Tour Pacific Coast

Sophie Braslau, contralto, will make another tour of the Pacific Coast this season. Her concerts there will begin in the latter part of November and will keep her busy until Christmas. In connection with the forthcoming visit of Nicholas Medtner, Russian composer and pianist, to this country, Miss Braslau has prepared for her programs several songs of this master.

Sigrid Onegin Will Make Four Orchestral Appearances in New York

Sigrid Onegin, contralto, will have four orchestral appearances in New York this season. She has been engaged as soloist with the New York Symphony and with the State Symphony. Mme. Onegin will be heard with the Boston Symphony and in over fifty recitals.

Tofi Trabilsee Pupil Sings for Radio

Rita Hamsun recently appeared in a successful song recital broadcast from radio station WJZ. After the recital Miss Hamsun received letters of appreciation from the manager of the station and from members of her radio audience, asking that she sing again. She is the pupil of Tofi Trabilsee.

Daughter Born to Mr. and Mrs. Cooke

KANSAS CITY, KAN., Aug. 2.—A daughter, Irma Jean Clennell, has been born to Mr. and Mrs. Frederick A. Cooke. Mr. Cooke is the local correspondent of MUSICAL AMERICA and one of the city's prominent musicians.

Capitol Plays "Romeo and Juliet" Overture

The "Romeo and Juliet" Overture by Tchaikovsky was played by the Capitol Orchestra, conducted by David Mendoza, as the feature number this week of the musical program offered by S. L. Rothafel. In "Pan Americana," Addison Fowler and Floron Tamara danced the Argentine Tango, "El Gaucho," of which they are the only American exponents. The background was provided by the South American Troubadours' string orchestra. Other numbers in this pres-

entation were "Morentia Mia" danced by Doris Niles; "Marcheta," sung by Florence Mulholland, and the "Paso Doble," danced by Fowler and Tamara. They were assisted by Virginia Futrelle, Margaret McKinley, the Capitol Male Ensemble and the Capitol Ballet Corps. Another number of interest was the first performance of "Bonbonnière," composed and specially scored for the Capitol Orchestra by Herman Hand, first horn

player. Frank Moulan and Mlle. Gambarelli arranged a ballet number to this music. The ballet corps also appeared in Rimsky-Korsakoff's "Song of India," sung as a solo by Douglas Stanbury. Evelyn Herbert sang "My Hero" from Lehár's "Chocolate Soldier," and Melchiorre Mauro-Cottone, organist, assisted by the orchestra, played Intermezzo Espagnol, variations on an original theme by David Mendoza.

PASSED AWAY

Isabel Stone

BOSTON, Aug. 2.—Isabel Stone, one of America's famous singers with international reputation, died suddenly at her apartment on Huntington Avenue on July 27 after several months of ill-health.

Miss Stone was the daughter of Marshall and Isabel Stone and was born in Boston in 1848. Having a phenomenal voice and marked musical ability she began singing in public at the age of ten. As a young girl she appeared at King's Chapel where she sang for five years. She next sang at Henry Ward Beecher's Church in Brooklyn, and while in her 'teens, was married to Major Pond, concert manager, Mr. Beecher performing the ceremony. She later toured the United States from coast to coast, twice as soloist with Ole Bull. The last night she sang for the Diamond Palace Company at Metropolitan Temple she was presented with a superb diamond dagger while Ole Bull received a large canary diamond in recognition of his work. She crossed the continent twice with Patrick Sarsfield Gilmore, singing en route, 300 nights a year. She also crossed the ocean from Europe to dedicate the 22d Regiment Armory which was built for Mr. Gilmore, when he became band leader of that regiment.

Her début abroad was made in Manchester, England, in 1887, at Free Trade Hall, when she sang with the Philharmonic Concert Company, conducted by August Manus of the Crystal Palace, London. Miss Stone sang as prima donna with the Spanish Students and accompanied them on their only tour of the United States, appearing in the large cities from Boston to San Francisco, and also toured with Thomas Aptommas, harpist, in Europe and America. For a special concert in London, for sick and wounded soldiers, King Edward and Queen Alexandria authorized her to engage artists, and she chose Fred Packard, tenor, and Julia Gaylord, prima donna of the Carl Rosa Opera Company. The King requested further that she engage eight American banjo players, who had not been black-face players, and Miss Stone sang "Suwanee River" to their accompaniment.

Although Miss Stone was one of the most noted American singers she was left destitute in her own country when sickness and misfortune overtook her, although she had sung gratis for many charities, and given even her home to the needy.

W. J. PARKER.

Alexander Saslavsky

SAN FRANCISCO, Aug. 3.—Alexander Saslavsky, violinist, formerly concertmaster of the New York Symphony, died here tonight. Mr. Saslavsky was born in Kharkoff, Russia, Feb. 19, 1876, and began his musical studies under private teachers at the age of nine. Two years later he entered the Imperial Conservatory in Petrograd, studying under Pestel, a pupil of David, and later under Gorsky. He then went to the Vienna Conservatory where he studied under Jakob Grün until 1893. The same year he made a concert tour of Canada, and then joined the New York Symphony as one of the first violins. He subsequently acted as concertmaster and assistant conductor of the organization and appeared frequently with it as soloist. He was active in organizing the Russian Symphony in 1904, and was its concert master for four seasons. He founded the Mendelssohn Trio Club in 1900, the New York Trio with Paolo Gallico and Henry Bramsen in 1904, and the Saslavsky String Quartet in 1907, and gave concerts throughout the country with the last named organization. His summer concerts with his quartet in Denver, begun in 1915, were so well received that he repeated the series every year, subsequently. He introduced several new

works to this country, notably the newly-found Haydn Concerto in 1910, and the Chausson "Poème." For several years previous to his death his musical activities were confined to San Francisco and Los Angeles. Mr. Saslavsky married Celeste Izolee Todd of Boston, in June, 1906.

Elkan Naumburg

Elkan Naumburg, banker and patron of music, died at his home in New York on July 31 in his ninetieth year. Mr. Naumburg, whose latest gift in the cause of music to the City of New York, was the \$100,000 stone bandstand in Central Park, was born in Germany and came to this country in 1850, settling in Baltimore. He later moved to New York and in 1868, established a clothing manufacturing firm from which he retired in 1893, to enter the banking business. Until his resignation in 1909, he had for more than thirty years been a director of the Citizens', later the Citizens' Central Bank. Mr. Naumburg was the first person to give free concerts in the city parks and for a number of years he defrayed the expenses of these concerts. He was an intimate friend of Theodore Thomas and of Leopold Damrosch. Among his other gifts was a scholarship at Harvard which annually allows the most promising student of music there to complete his studies with a year in Europe. Together with Andrew Carnegie, Francis Hyde and James Loeb, he bore the expense of bringing guest conductors from Europe for the Philharmonic Orchestra thus enabling America to hear some of the most prominent European conductors. He also was a large contributor to the Bohemians' Music Fund, which assists needy musicians.

Grace Hoffman

Grace Hoffman, coloratura soprano, in private life the wife of Dr. J. Willis Amey, died suddenly at her home in New York on July 28, after an illness of several months. Mrs. Amey was born at Union College, Schenectady, where her father was professor of philosophy for many years. She was graduated from Smith College and immediately began the study of singing in New York with Oscar Saenger. She toured for several seasons with Sousa's Band and also appeared in opera. She virtually gave up professional life on her marriage but appeared occasionally afterward. She is survived by her husband and a son and a daughter.

Eugenio Giraldoni

HELSINGFORS, July 12.—Eugenio Giraldoni, operatic baritone, died here suddenly on June 23. He made his début as Escamillo in "Carmen" in Barcelona in 1891, and subsequently sang in most of the prominent theaters in Italy and also in South America. Mr. Giraldoni had made his home for a number of years, since his retirement from the stage, with his mother, who was a well-known singer under the name of Carolina Forni. His father, Leone Giraldoni, was a prominent baritone in the middle years of the last century and sang the leading rôles in the premières of Verdi's "Simone Boccanegra" and "Ballo in Maschera."

Heinrich Schwartz

MUNICH, July 20.—Heinrich Schwartz, pianist and teacher, died at a local hospital after a brief illness, at the age of sixty-two. He was born in Dietenhofen, and after being graduated from the gymnasium, studied music under Rheinberger and Barmann in Munich. He was appointed teacher of piano at the Royal Academy of Music in this city in 1885 and six years later was made a Royal Professor. He was appointed Bavarian court pianist in 1900. He was also active as conductor during many years with the Orchesterverein and also led the Munich Oratorio Society and the People's Singing Club.

Thirty-Five States Represented in Normal Course



Students and Teachers at the Art Publication Society's Normal Course, Conducted Last Month in Jenkintown, Pa.

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JENKINTOWN, Pa., Aug. 2.—What is said to be the largest class of teachers and students that has ever attended a normal class in piano training was conducted at the Beechwood School under the auspices of the Philadelphia Conservatory of Music during the month of July. Representatives from thirty-five states and from Canada were enrolled in the Art Publication Society's normal course which was based on the Progressive Series of Piano Lessons.

The course was given under the direction of D. Hendrik Ezerman, who

gave an impressive program, complimentary to students and teachers, early in the month. Among others who were heard in programs were Joseph Levine, thirteen-year-old pupil of Mr. Ezerman, and Mary Richards, Mildred Whitehill and Edith Bly, who were heard in a joint program. There was also a recital by Gustave L. Becker, New York pedagogue and composer, who included six of his own compositions in a program which was warmly commended by the large number of students and teachers which attended.

The work of the various classes was maintained at the same high level that

has characterized the course in previous summers. The fine spirit of comradeship that existed between teachers and students and the ideal conditions and surroundings under which the work was carried on were important factors in

the unusual success of the course. Plans have already been outlined for a similar class next summer, when it is expected that even a larger number of students and teachers will enroll for the course.

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